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FEELING exactly like Little Jack Horner, we reached into the mailbag and pulled out the picture sent in by contributor Roy L. Warren, which you see on this page. The picture was a plum because it said exactly what we wanted to say in the September issue of JUNIOR ARTS AND ACTIVITIES.

We wanted to say that there will probably be only a few talented youngsters in your classes who, like Mary Anne Schroder in this picture, will produce blue-ribbon art work. They will have a perfect right to look as proud as Mary Anne when they display their creations. There will be other children—many more of them—who are not especially talented. But they, too, can derive a great deal of satisfaction from art and craft activities. If these children manage to express themselves through these activities, if they learn something, if they win the approval of fellow students, the activities are justified, and you will see on many young faces an expression as delightfully smug as that of Mary Anne.

We wanted to say that in art and craft activities there is a place for everyone. Right here in the picture are three children to prove it.

The attractive little girl in the background who appears to be the model for the painting is entitled to look pleased. She has had a definite part in the success of the painting, even though she probably did not touch a brush to the

paper. Models are important, and the child who cannot draw well may be a perfect model.

The boy who is honoring the painting with such an intent and thoughtful appraisal represents a group which is necessary to the artist or craftsman. The person who has created something wishes to have it appreciated, may even welcome a certain amount of kindly criticism. The artist needs an audience. Children in the class who lack the skill to produce any outstanding creations of their own can make up the appreciative audience, criticizing their classmates' work and actually participating in that work by providing good original ideas or suggestions for improvement.

During the coming school year, JUNIOR ARTS AND ACTIVITIES plans to bring you activities which all children will enjoy and in which they may all participate. Most of these activities will be a learning experience as well as an artistic experience, for they are especially designed to integrate with school subjects. Of course there will be seasonal projects, too, "just for fun."

We believe that these activities will bring to your pupils' faces expressions such as you see in the picture on this page—evidences of sincere pleasure and inner satisfaction, manifestations of real and thoughtful interest. We hope that you see these expressions often, for if you do this school year will be a success for you and your pupils.

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Battle of the Bugs

Hello again!

Here is a report, as promised, upon what happened to the seeds planted last spring. They were the ones included in two new books called *Child's Garden of Vegetables* and *Child's Garden of Flowers*. Remember? All the flowers grew like mad. We think that the bachelor's buttons were our favorites because they came in such a gay assortment of colors and weren't a bit fussy about where we planted them. We didn't plant the broccoli; past experience has proved that we end up with nothing but juicy little green bugs where the most delicious part of the broccoli should be. And we're much too impatient to grow tomatoes from seed. The carrots were wonderful; we crunched carrot sticks all summer. As for the squash, huge armies of ferocious squash bugs have been working relentlessly with their little picks and shovels and, we suspect, a charge of dynamite here and there. The garden spray we feed them must contain some especially beneficial vitamins to make them so hungry and so industrious. Nevertheless squash plants are producing some fine specimens. So those seeds must have been good determined ones.

Safety Quiz Kids

The 37th National Safety Congress and Exposition, to be held in Chicago October 24-28, will feature a "Safety Quiz Kids" program, with Joe Kelly as moderator, consisting of a panel discussion on teen-age driving. The participating Quiz Kids will be seven students from secondary schools in various sections of the country, chosen by their local communities.

(Continued on page 29)

The Magazine of Arts and Crafts Projects and Make and Do Activities

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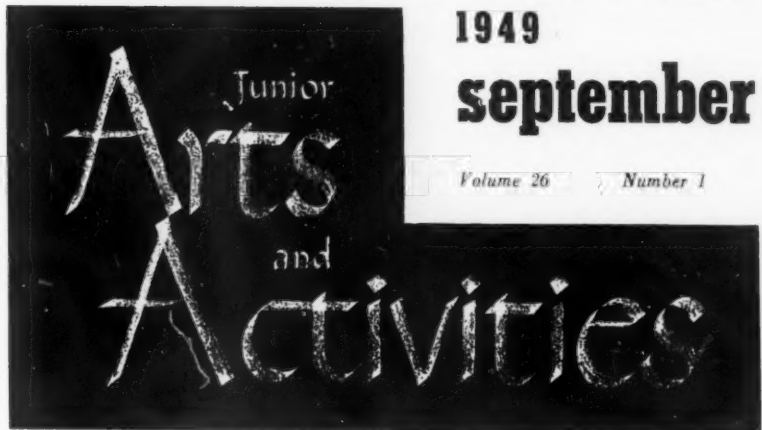
JUNIOR ARTS AND ACTIVITIES

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Common patterns in child art

by Virginia Murphy

Director of Art,
Board of Education of
City of New York

Children can speak to other children all over the world through the common language of art. There is a surprising similarity in the way children represent their ideas and feelings in pictures when these drawings and paintings are spontaneous and free from adult dictation.

The subjects and the style of expression will change from country to country as the cultures and customs vary but there is a basic likeness in the way children tend to simplify things into symbols and also in the way they arrange these symbols on the page. There is even a general similarity in the subjects they choose to draw.

Children like to picture those things which they know best and are most concerned about. They therefore make pictures of the family, indicating the kind of clothes they wear. They draw their own houses and they give the flavor of their own countryside, village or city in surprisingly direct and simple ways. They draw pictures of the things they do and the games they play.

Since these things are common to all children, young people in all parts of the world are interested in such pictures and they recognize the similar pattern of representation by which they are expressed.

Learning about Children from Drawings

Because young children are so thoroughly sincere and uninhibited in their drawings and paintings, it is possible to discover not only what they know about things and situations but also their personal attitudes toward them. Realistic proportions and colors are of small concern to the

young child but his reactions to things and people are shown by the emphasis he gives them in his pictures through exaggerations of size or color.

This is very evident in "The Traffic Cop," page 4, showing a small boy's idea of the traffic cop in New York City. The policeman and the traffic lights impressed the child most so he makes them very large dominating the whole scene. He draws all vehicles in profile because he can be more descriptive and he even distinguishes between trucks and passenger cars.

Children reveal their personalities by the delicate or strong lines they use, by the colors they consistently choose and by the independence and responsibility, or lack of it, which they show in working and taking care of art materials. Of course, one must

carefully avoid judging a child's ability or his attitudes on the basis of too limited a number of art experiences.

The Child's Development in his Pictures

Children in all parts of the world have an intuitive way of representing not just the outward appearance but the essence of things and familiar situations stripped of all transient and non-descriptive details. They reveal in their pictures an intimate knowledge of the things they draw and they are very logical in selecting and emphasizing distinguishing characteristics. The child's drawings and paintings, therefore, become X-rays of his thinking and feeling and the developing phases of picture making reflect his gradual mental growth and expanding range of experience.

Since these "phases" or patterns of expression are a visual projection of the developing mind, they are common to all cultures and are therefore recognizable by other children, whether they live in Egypt, United States, India or Germany.

Growth Patterns in Children's Art Work

After the usual exploratory scribbles of the very young child who is getting acquainted with his art medium and gradually gaining control over his muscles, he soon begins to create pictorial symbols of the things which are most familiar to him—himself, his father, his mother, his house.



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These simple, direct statements may not reveal the whole of what he knows, but rather the essential characteristics which are important to him. He often exaggerates features which are of great concern to him at the time and he may omit other details, thus giving an insight into his attitudes toward people and things.

This symbolism is a common form of pictorial statement found in the work of young children and primitive peoples in all parts of the world. Illustrations of symbolic drawings may be noted in the crayon drawing by a little Belgian girl, "Mama and Lily," page 5, also in "Going to Church" page 6.

Arrangement on Different Levels

As children develop mentally and manually they are able to picture more than disconnected symbolic objects. They begin to arrange several separate objects along a ground line which may be the lower edge of the paper or a line parallel to it. This arrangement of objects related to each other indicates the child's awareness of his environment and his relation to it.

Soon children realize that objects are at different distances and they seem to arrive at a common way of representing this phenomenon by placing objects on different levels, one above the other, the more distant forms being drawn higher on the page.

Illustrations of this common form of pictorial expression can be seen in the crayon drawing, "What I See on my Way Home from School" by a New York City child, page 5. It is evident as well in the picture of children playing in the plaza of an Indian reservation, "We Play in the Plaza," page 5, painted by a small member of the San Ildefonso tribe of American Indians in New Mexico.

Arrangement Around a Shape

Children all over the world likewise show a similar tendency to draw map-like views of things in which each form is shown in its actual and characteristic shape and all forms are represented as the child knows them to exist in relation to each other without regard to their realistic appearance in conventional perspective.

In his drawing a child may show several planes of an object simultaneously such as the top of a table
(Continued on page 6)



"Mama and Lily"
By Lily, Age 4

Belgium



"What I See on my Way Home from School"
By Nancy, Age 8

New York City

"We Play in the Plaza"
By Adelita, Age 8

New Mexico





"Going to Church"
By Genevieve, Age 3 Belgium

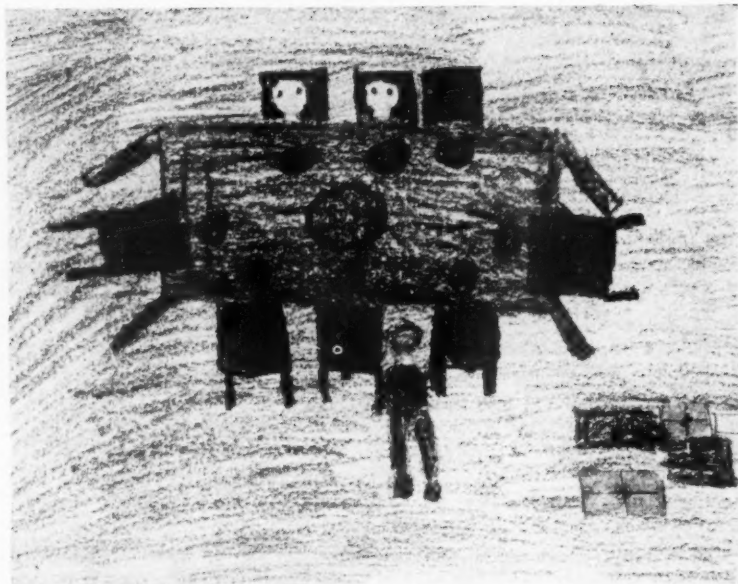
with the legs laid out at the four corners as in "My Birthday Party," page 6. The child knows the table is oblong or round and he knows it has four legs so he gives a true and logical representation of it although it may look a bit queer to adult eyes accustomed to realistic perspective.

The New York City youngsters in their pictures "Spring in Central Park" and "My Birthday Party" are solving the same problem of appearance in the same ways.

Children may depict crossing streets by drawing them at right angles to each other with the houses drawn map-wise vertical to the streets on all sides. Often the interior and exterior views of a house are shown because the picture clearly tells the happenings inside which are so important to the child while it also places the house in relation to its environment. Children have not been taught to represent things in these ways. The pictures are indications of the universal pattern of pictorial expression.

Overlapping Shapes and Realistic Appearance

As the child observes more clearly and more critically he gradually reconciles his knowledge of things with their observed appearance. At this



"My Birthday Party"
By Murray, Age 7 New York City

"Country Scene"
By Agatha, Age 13 Trinidad, British West Indies



stage he can show one form overlapping another without losing the characteristic identity of either because he can think of and estimate the whole form while drawing only a part of it. His mental development and his drawing skill have advanced considerably when he understands and uses this form of representation.

As he matures he becomes conscious of perspective or the appearance of forms in space and he gradually moves from his own symbolic style of perspective to the usual realistic representation with which we are familiar in the work of older children and adults.

(Continued on page 37)

Randy wasn't exactly sure how he happened to get off on the wrong foot in the new school, but he could think of quite a few things he might blame it on.

"The children don't want to make friends," he told himself. Or "I don't like the teacher." Or "It's a dinky little school, anyway." But most of all, "It's the braces on my teeth."

The braces were little gold bands and pieces of gold wire which gently coaxed Randy's teeth to move over to the places where they were supposed to be instead of staying somewhere else like cows in the wrong stalls. Because he knew that the braces were going to make his teeth straight, Randy had never paid any particular attention to them before and neither had anyone else. But here, on the very first day, as soon as Randy smiled, everybody crowded around him, pointing and talking.

"What's the matter with your teeth?" they asked.

"Those are braces," said Randy. "Didn't you ever seen any braces before?"

Maybe he did sound rather high and mighty because he was thinking that this was a very backward school where nobody knew what braces were. Anyway, all the children began poking fun at him.

"There goes Goldy!" they called. "Solid gold teeth with platinum edges!"

The more Randy tried to tell them about the braces and how everybody didn't have them, the more they called him Goldy. So, just to show them, he began to brag about what a fine school he used to go to, and how nice his home town was, and how his uncle had two automobiles instead of only one. But it didn't do a bit of good. They just kept on calling him Goldy, and nobody seemed to want to play with him.

"It's awful to be around strangers," said Randy; but then he decided that it didn't much matter, because Sarah's hair was rather curly, and Bobby was a terrible baseball player, and the twins, Jack and Judy, were always crying.

All the same, he was so lonesome for playmates that he went out where his little sister, Doris, was making sand pies and offered to play with her, even if she was so young that she

didn't even go to school.

"Smile," said Doris, who loved Randy's braces and wished that she had some. "I want to see them shine."

Now that all the children at school made fun of them, Randy wasn't very fond of his braces, but it made him feel fine to have Doris admire them. He opened his mouth and let her look.

"Pretty," said Doris. "Oh, look! There's Buffy!" She ran over to the gate and let in the great Dane from next door. "He's a good dog, that's what he is!"

"Doris, you know you aren't supposed to play with strange dogs," said Randy, who always kept his distance from Buffy because the dog looked so big and savage.

But now Buffy was wagging his tail and licking Doris' hand.

"Buffy's not a strange dog," Doris explained. "I just told him he was a good dog and had pretty brown eyes, and he was my friend right away."

The next morning on the way to school, Buffy came bounding up to Randy. Randy shivered a little but he reached out his hand, patted Buffy's head, and said, "You're a good dog!" Buffy wagged his tail and walked to the corner with Randy.

"He doesn't act like the same dog," thought Randy. "I guess you can't tell from the first look."

The first look at the children at school hadn't been so good either, but the more Randy thought about it the more he remembered that even if Sarah's hair was curly she could draw beautiful pictures, and even if Bobby didn't play baseball very well he never missed an arithmetic problem, and even if Jack and Judy did cry quite a lot they always shared their candy with everybody.

"Well," said Randy, "it won't hurt to try. Maybe what works on dogs might work on people."

The first one he met was Bobby, who had his nose in his arithmetic book.

"Hello, Bobby," said Randy. "Could you help me with my arithmetic? You're the only one who always has all the problems right."

"Surely could," said Bobby, looking pleased. "How about you showing me a little baseball then?"

Jack and Judy were crying because they had dropped their lunch bucket

(Continued on page 41)

Call me Goldy

A Story

by

Mildred

Laurence

At home with Mr. Bug

How to make papier maché insect replicas,

by Stella E. Wider

The sixth-year youngsters were very much interested in their "science" work. They were studying insects. Many specimens had been collected, alive and otherwise! Some had been neatly arranged on layers of cotton in identical flat boxes. These boxes had been painted black. Covers of cellophane protected the display from dust and the fingers of the observers. Another group, not to be outdone, had mounted their "bugs" on filing cards, by means of transparent nail polish. These cards had two holes punched in one end so that the cards could be strung on a cord. Thus the specimens could be displayed and studied in whatever room the group was at work—classroom, library, laboratory. (The laboratory was just a room in the basement where messy kinds of work could be enjoyed.)

Another group made a mural, the height and length of the blackboard across one end of the classroom. It was simply made on brown paper with colored chalks and purported to show the habitat of the insects. It began with a huge tree on one end of the paper and continued through swamp, brook, flower spots, etc. Paper creatures, painted with watercolor and crayons, hovered, fluttered, and crawled in the proper environment.

When the mural was being admired by another group a child complained, "They are nice, but they don't show up so much. They are so little, and we can't see some of them at all."

The art supervisor, overhearing the remark, suggested that they make enlarged creatures of papier maché. These could be attached to poster

boards. Each board could indicate the habitat of the individual specimen. That was an idea! Another group got busy.

This is the way the specimens were made. The group was armed with scissors, paste, old newspapers, bits of string, some pipe cleaners, tempera, and brushes.

Home-made paste works better for papier maché than the commercial kinds as it does not stick to the fingers so much. It can be made very easily if these simple directions are followed. Place a cup of flour in a pan with about four cups of cold water. Let it stand for twenty minutes, or long enough to dissolve the flour. Then cook over a low fire, stirring constantly. When the mixture looks transparent, it is ready to use. Made in this way, the paste will never lump. It may be kept for several days in the refrigerator, but if it must be kept longer a few drops of oil of cloves should be added as a preservative.



Figure A

A triangular piece of newspaper is rolled roughly to form the body of the insect. This is tied with cords if segments are needed. One end is bent under to form the base for the head (Figure A). Next, small pieces of paper are pasted over this foundation to round out the head, enlarge and shape the "tummie," shape the tail end, etc.

Pieces of pipe cleaner are twisted once around the body, and the ends



Figure B

shaped to hold the creature upright (Figure B). Two dozen pipe cleaners may be purchased for a nickel at any dime store.



Figure C

To make the wings, paste together two or three layers of paper. Papers thus pasted can be shaped when damp. Fold the paper on a long axis and cut out the pair of wings in one piece. This makes for easier pasting and shaping. In the case of the grasshopper (Figure C) the outer wings which cover the upper pair may be cut apart if necessary to attach them to the body. After the wings have been shaped and placed in proper position on the body, strips and pieces of paper are pasted over them and over the wires which are not a visible part of the legs. Feelers are made by cutting some paper into half inch strips. Moisten one end and roll to a point. Cover with paste and shape them to the head.

Give Mr. Bug a few final pattings into shape and leave him to dry while his habitat is made ready for him. Colored papers may be used for this.

(Continued on page 46)

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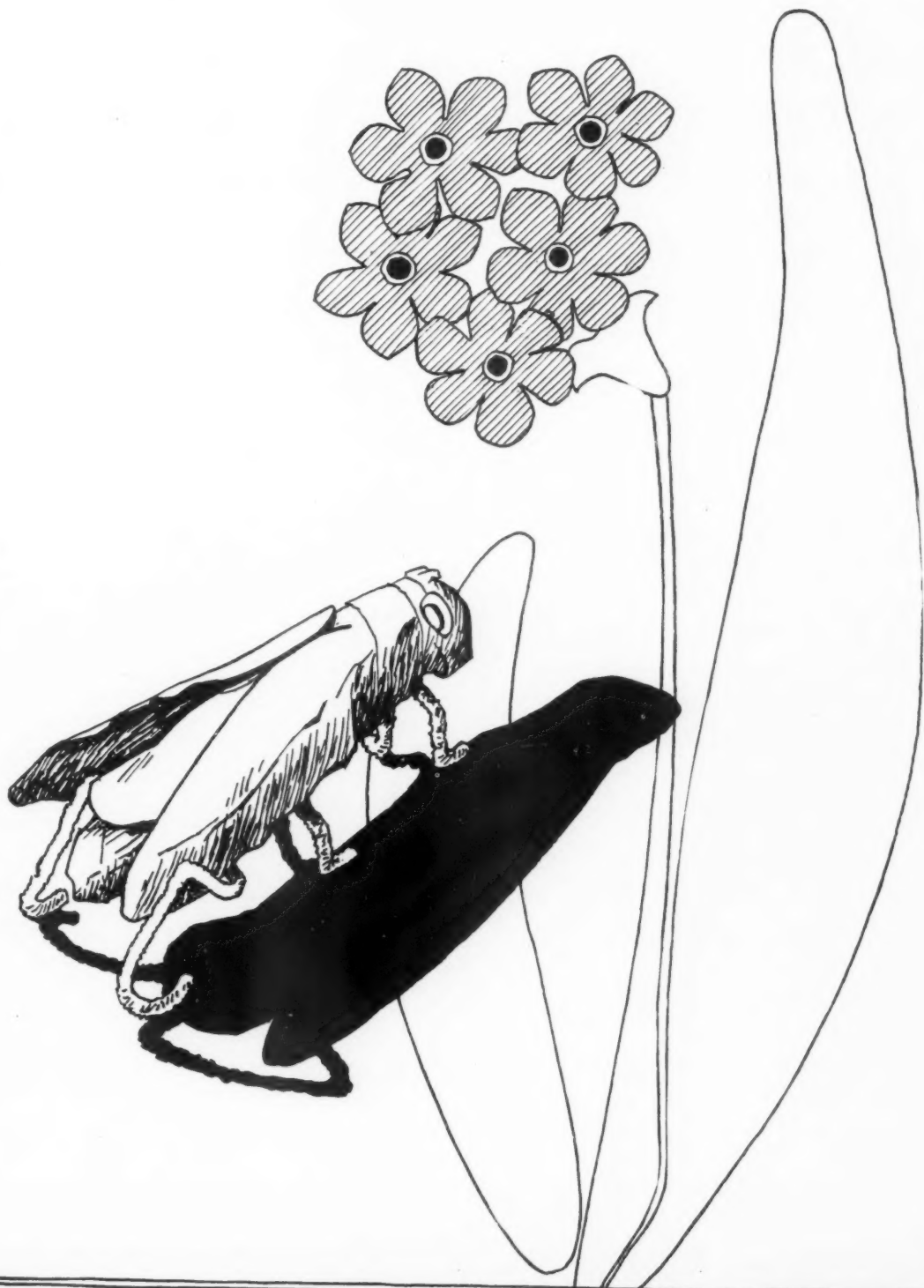


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ITIES

SEPTEMBER 1949



Floral decoration

When your pupils bring flowers to teacher,
let them learn how to arrange them,
suggests Josephine Haugen.

Lessons in simple floral arrangement during the opening weeks of school are an excellent introduction to art in the elementary grades. At no other time is there such a wealth of material free for the taking. In no other way are results achieved and enjoyed with so little conscious effort.

An observation of Japanese methods where the systematic study of flower arrangement began as early as the fifteenth century is helpful in this connection. The Japanese consider flower arrangements as important as the study of painting or music. Even the very young children receive lessons and it is a required course in all high schools for girls.

The Japanese word for floral arrangement, *ikebana*, means "living flowers" in representation. It is believed to have been introduced from China and to have stemmed from the Buddhist religious rites for preservation of life, which accounts for many of the rules of arrangement and the careful selection of suitable vases.

The principal parts of every Japanese decoration are: a tall spray or line representing Heaven, a medium spray representing Man, and a low spray representing Earth. Heaven should stand one and one half times taller than the vase, Man half as high as Heaven, and Earth half the height of Man.

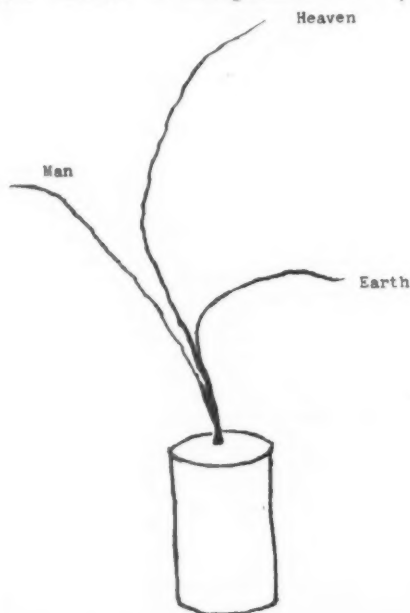
Since the governing principle of the Japanese method is to represent life and growth, an entire plant, buds, blossoms, fruit, and even roots may be used. Supports for holding the stems close together are used, and occult balance (placing the stems nearer one side of the vase) rather than formal balance (stems in the center) is also preferred.

In the selection of flowers the idea of good or evil is seen. Thus red, which suggests fire and death, is never correct except for funerals or other occasions of sorrow. Odd numbers such as three, five, or seven, mean good luck, but even numbers are never used lest they bring misfortune. The vase, as important as the flowers, must be a fitting part of the decoration, as it also the surface of the water which represents the earth and is always left exposed to view—not a difficult matter with their low broad containers.

Although the Japanese have fewer flowers to work with than do the peoples of other lands they contrive endless varieties of arrangements and

exercise extreme care in choosing vases shaped to best preserve the life of the blossoms. Vases with broad tops keep the water fresh much longer than do our small-necked vases. Bronze is their first choice, and soft neutral shades that do not detract from the flower hues are always seen. In the very poorest of homes vases fashioned from twisted or odd-shaped roots, branches, or bits of wood show the appreciation for beauty in common things. Thorny twigs, grasses, and dead leaves suggesting rest and peace, find a place in home decoration.

Leaves below the water surface decay quickly and foul the water so must be removed before stems are placed in vase. Half opened blooms



The Three Principal Lines
in Arrangement



Single Branch with Ends
Split for Support

and buds must be used with the full blown blossom. Two fully opened blossoms must never be equal in height and the lower must be partly hidden by leaves. One or more leaves should be left on the stem near the blossom to absorb more water, thus prolonging the life of the flower.

Returning now to our own classrooms it is well to consider available materials. Nature being "the source of all things beautiful," field trips may be happily spent in gathering specimens for art use throughout the year. Leaves carefully pressed furnish endless design motifs as do many of the garden seed. The graceful curve of the seed pods of beans, catalpa, and locust are splendid studies for line, as are also dried grasses, vines, and branches of shrubs or trees. For color and mass save sumac, cat-tails, bittersweet, the thorny branches of wild rose fruits, acorns, everlasting or straw flowers, and of course the richly colored fruits and vegetables common to the locality. Rocks and pebbles add to any collection and frequently make an arrangement in a flat container more attractive.

Supports for small stems can be made by melting paraffin into flat cakes that fit loosely in the mouth of the vase, and making holes in them while still warm with a sharp nail or wire. If cake hardens too soon the punch can be heated. For heavier stems, chicken wire rolled then crushed a little so that meshes criss cross somewhat make a firm holder. A single large branch of trees such as apple, maple, or oak can be made to stand alone by splitting the ends of the branch far enough up so that the split parts may be bent back tightly against sides of vase. These branches absorb more water and therefore last much longer.

Grasses and leaves should be gathered before becoming faded and brittle and if carefully handled can be used over and over for studies in color or drawing as well as for room decoration. Some, as the everlasting flowers, should be hung with heads down. With a little care it is possible to dry many of the flowers so that color is retained to a degree.

Though our western world deviates somewhat from the rigid rules of Japan a careful study of their pictures and methods will be both helpful and interesting.

by Daisy Welch

There are unlimited opportunities for hours of pleasurable and worthwhile activities in this fascinating hobby!

Make attractive ornaments, toys, party favors and prizes in this simple method.

Procedure

Select the smoothest kind of peanuts having two parts. Use one part for the head and the other part for the body. Then draw the eyes, nose and mouth on the peanut in India ink, and color with water colors. Cover wire with white tissue paper for the arms, or use pipe cleaners. Match sticks or lollypop sticks may be used for the legs. Push the arms and legs into holes made in the peanut. Glue them if necessary.

Use tissue or crepe paper to make clothes for the dolls. Fold the paper together and cut out slips and dresses for the women and girls. Cut a hole in the top, cut down the back and slip over the head. Fasten them together in back with adhesive paper. Make a belt of tissue paper to help hold the dresses together. Use white tissue or crepe paper for making shirts for the men and boys. Fold the paper together and cut a round hole in the top and down the front, and slip over the head.

For coats and pants for the men and boys use dark colored tissue paper, fold the paper together and cut out, then paste along the edges with mucilage. When dry, slip them on the dolls, being very careful not to tear them. Cut a strip of white tissue or crepe paper and paste around the men's and boys' necks for a collar. Then tie a piece of bright colored crepe paper over the collar for a tie, then fold the collar down. Paste small pieces of crepe paper or tissue paper around the legs for socks and stockings.

Peanut dolls

Cover the doll's head with glue and put on hair made of soft rope. When the glue is dry, cut the girls' hair or braid into pigtails, and trim the men's and boys' hair. Do the ladies' hair in a knot up on top of the head and fasten with glue to give an older appearance.

Rope may be dyed in water colors to desired shades of hair. Dress the dolls before gluing the hair.

For the feet of the dolls, use soft wood. Cut feet in the right size and shape. Then cut holes in the heel and glue onto the legs. Allow doll to stand while the glue is drying. Shoes may be painted on the feet with India ink, or made out of black paper and pasted onto the feet of the dolls.

(Continued on page 41)



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TIVITIES

SEPTEMBER 1949

The story of cotton

The cotton plant is centuries old. The Greek historian, Herodotus, called it "tree wool" when he saw it growing in India. Its cultivation spread from India to Egypt, and the Phoenicians used it as an article of trade. Long before Columbus touched the shores of America, cotton had been growing in Peru, Mexico, and Brazil. However, the Indians of North America did not know the cotton plant, and it was first grown in Virginia from seeds brought there by the colonists.

In these early days, cotton was not a very important plant, although some of its uses were known. Separating the cotton fiber from the seeds was a long and arduous task performed by hand—one person could separate only a few pounds a day.

In 1793 Eli Whitney invented his cotton gin, which provided a mechanical means of separating that was much faster and more satisfactory. This invention, coupled with the spinning and weaving inventions of England, led to a larger production of cotton. This production continued to increase. Today the cultivation of cotton and the manufacturing of all articles involving its use cover the most important industries of our country.

The United States produces about 60% of the world's crop of cotton. Our "Cotton Belt" includes Texas, Mississippi, Arkansas, Alabama, Missouri, California, Virginia, Louisiana, North and South Carolina, and Georgia. Four different classes of cotton are grown in these states, and each class has many varieties, but the following description is common to all.

The plant needs a great deal of warmth and water. Good drainage is necessary to warm the soil quickly in the spring sunshine. If cotton is grown in the same ground continuously, the soil eventually loses its

fertility. This happened in our own cotton-growing states. Now the rotation of crops—the planting of clover and legumes during the cotton harvest season—gives back to the soil the properties extracted by the cotton plant, as well as preventing erosion and furnishing pasturage.

Cotton in the United States grows in the form of a shrub about three and a half feet high. It is conical in shape, with large lower branches and smaller branches at the top. This shrub bears large, creamy white flowers that turn pink and fall in three or four days. The green fruit (or boll) of the plant contains seeds covered with a grayish lint. It is this lint—that grows as the boll develops and bursts out when the boll is brown and ripe—that we know as cotton.

Although cotton-picking machines have been invented, they are not yet in general use, and most of the cotton grown is picked by hand. From the fields it is taken to the ginning mill. Here large suction fans unload it, and fine wire teeth catch the fiber and pull it through an opening too small for the seeds to pass through. After this operation, the lint is pressed into bales of about 500 pounds each.

When the baled cotton reaches the mill, the bale is opened and the cotton fed into a "breaker-picker." This is a large, complex machine that fluffs and blows the fibers about, removes any seeds and leaves that might have slipped through the gin, and assembles the cotton in a large, blanket-like roll.

This roll then enters a carding machine. Here, thousands of small wire brushes pick up a very small quantity of the fibers as the cotton passes through the machine. These fibers are scraped into bunches called "threads" and rolled into large bundles.

The next step is the combing. This is accomplished by running the bunches of fibers through a combing machine, where the fibers are straight-

ened by combs and the small fibers removed to leave only the longest and strongest. When the fibers have been straightened and made parallel to each other, they are twisted and wound onto spindles. These spindles are placed on a spinning frame, where the cotton receives the additional twisting necessary to make yarn.

Swiftly flying shuttles on great looms weave the yarn into cloth. Some of this cloth is given a bath of brilliant dyes, and is then made into the dresses, blouses, curtains, table cloths, overalls, and other cotton goods with which we are familiar.

In the early days of cotton growing the seeds were considered worthless. Now, the seeds are collected as they fall from the gin and sent to a seed house. Here the dark seeds, about the size of those in an orange, are sifted, cleaned, and placed in a huller to remove the outside from the kernel. The kernels are then pressed to extract the cottonseed oil, and the cakes that remain are used for stock feed. The settlings in the oil are used in making some laundry soaps and powders. Even the linters and hulls of the seeds are used, particularly in the manufacture of rayon.

Besides the making of cotton thread and the weaving of this thread into clothing, cotton provides many other products that add to its economic importance. Writing paper is made from cotton rags. Movie films, pyralin toilet sets, fountain pens, and many other plastics involve the use of cotton. Cosmetics, candles, paint, glycerin, linoleum and oil cloth are dependent upon cotton and cottonseed

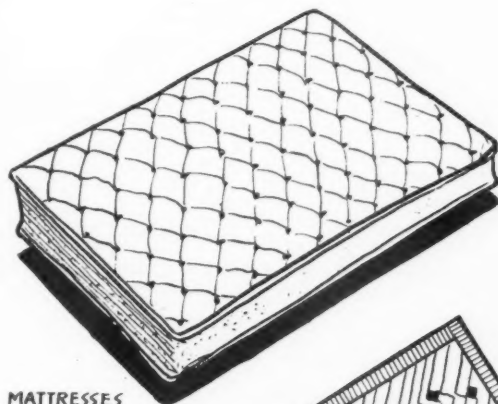
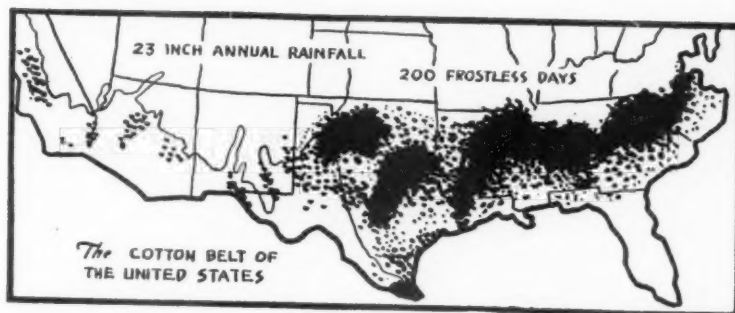
(Continued on page 46)

FACING:

Advanced pupils who continue the study of cotton to include the many by-products, can make a similar chart showing products that are not made entirely from cotton. This chart would show plastics, fountain pens, soap, rayon, glycerin, etc.

Construct a wall chart on heavy paper, showing the cotton growing states of the United States. From these states draw lines to the bottom or sides, and at the end of each line show an object made from cotton. Instead of drawing all of these objects, interest will be added if you have your pupils bring actual samples of goods made from cotton.

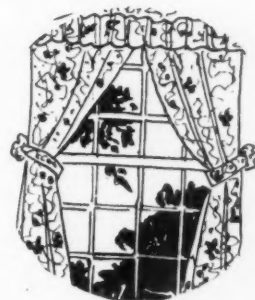




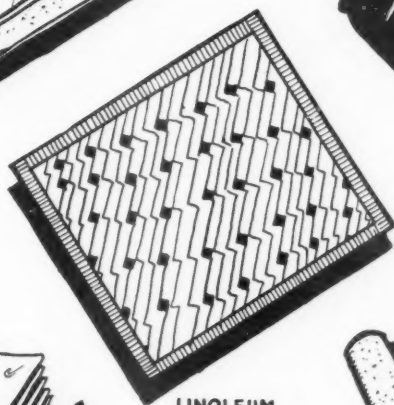
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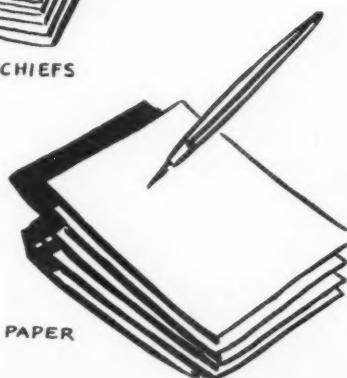
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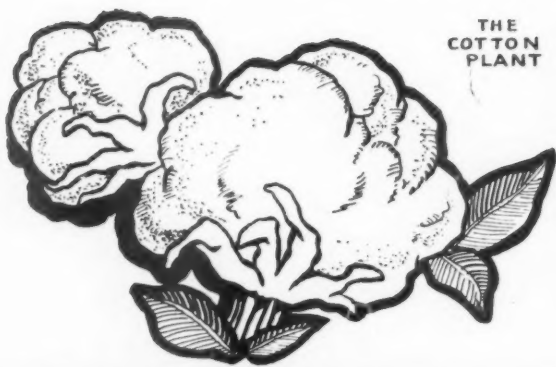
FELT



PAPER



TABLECLOTHS



THE
COTTON
PLANT



FLOWERS, BUDS AND RIPE COTTON



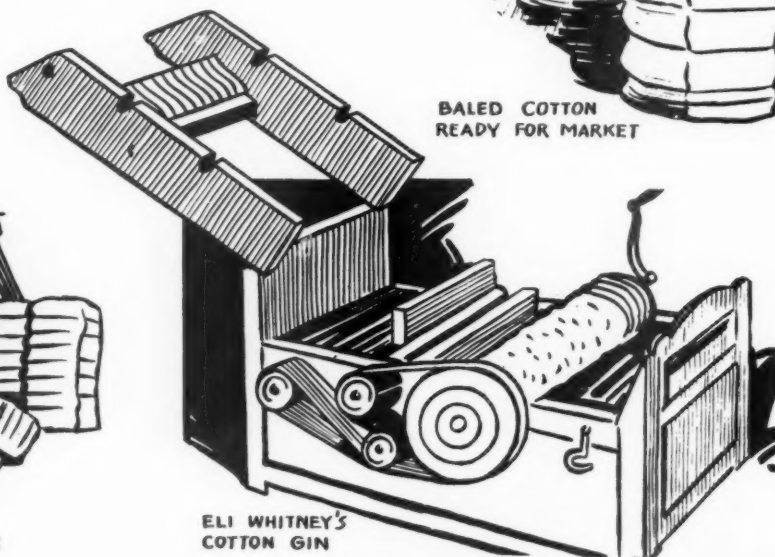
PICKING
COTTON



BALED COTTON
READY FOR MARKET



SHIPPING
COTTON BALES



ELI WHITNEY'S
COTTON GIN

First things first

A play for Middle and Upper Grades
by Jessie Forster

Aims:

1. To help the children work and play co-operatively.
2. To give them the knowledge that we need the help of others. Older ones paint scenery, look after stage, costumes; small ones assist. Co-operation.
3. To bring out the shy children. In a group where all speak a shy child finds confidence.
4. To help all children develop a confidence in their voice. No matter how good the acting, or the costumes, or the story of the play, it is all lost if the lines are not clearly spoken in a voice that can be heard.

Characters:

HARRY BOND—about eleven years old, a boy of much spirit, inclined to put fun first.

CATHERINE BOND—Harry's sister, about nine years old, always loyal to Harry.

SUE DRUMMOND—Catherine's chum, also about nine years old.

JOHN CRAIG—Slow, methodical type, who should play more.

TED BURROWS—About eleven years old, well liked, and fair in work and play.

About seven other children come on the stage for the corn roast.

Time:

The present. Evening in early fall.
LOCATION: Beach or camp.

Scene:

A campfire on the beach in early evening. There are trees, and in the distance is a lake. The blackboard could represent the night. A blue paper or curtain below the blackboard suggests the lake. The shape of the tree could be cut from paper, painted green, and pasted on large pieces of cardboard for stiffness. Down the back center of the tree runs a support to the floor, and then out at right angles, (like a capital "L"). Ted Burrows and Sue Drummond are working at the campfire preparing for the corn roast and talking.

SUE: Wasn't it wonderful of your Mother and Dad and the Bonds to bring us all down to the beach for this corn roast, Ted?

TED: Not just a corn roast, Susy. A whole weekend! When Mom was a girl she was at a party like this. One set of mothers and dads took all the boys to their cottage to bunk up, and the other mother and dad took all the girls. I guess that's how Mom came to think about this. I think it's keen.

SUE: I'm going to be just like that when I grow up—like your mother, I mean. I'll know EXACTLY what boys and girls like—and I'll be smart-looking, too!

TED: You said it. Smart LOOKING. Not REALLY smart.

SUE: Ted Burrows, that's not very nice!

TED: Aw, shucks! You know I was only fooling, Susy.

SUE: (*Flustered and angry*): And don't call me "Susy"!

TED: (*More kindly*): Okay, Susy. (*Adds teasingly*) I won't call you "Susy" any more—SUSY! (*Dodges Sue as she tries to catch him.*) SA-Y . . . ? (*Adds in confidential tone*) You and Catherine Bond are always together . . .

SUE: (*Breaking in sharply*): Mr. and Mrs. Bond are looking after ALL the boys and girls at their cottage.

TED: I know that! Now, look. Maybe you can tell me something?

SUE: (*On the defensive*): Like what—for instance?

TED: (*Direct, serious*): What's come over that big brother of Catherine's?

SUE: Harry Bond! Why—Harry LOOKS the SAME to me!

TED: Oh, sure, SURE! I mean—well—it's the way he acts!

SUE: TED BURROWS! Harry's a nice boy. And—you—know—it!

Enter Catherine Bond

CATHERINE: (*Carrying a pan of corn*): Hi!

SUE and TED: (*Turning in surprise*):

Hi, Catherine!

TED: All the beds made up—at YOUR cottage?

CATHERINE: Everything's as neat as a pin. We'll be just like sardines. (*Ted laughs.*) YOU needn't think it's so funny, Ted. You'll be a little sardine in your own cottage! How's the fire?

TED: It needs coaxing. It's THAT kind of fire.

CATHERINE: My—a fine scout you'll be! (*Bends down to work at fire.*)

TED: (*Also bending down*): Catherine? WHAT's wrong with Harry?

CATHERINE: (*Excited, stands up*): What's WRONG with him? What's HAPPENED?

TED: Gosh, NOTHING, Catherine! But—well, it's—it's the way he's ACTING.

CATHERINE: (*Stooping to the fire again*): OH . . . THAT!

SUE: (*Excitedly*): Then there really is something?

TED: I told you there was—SU-SY! (*Sue looks at him warningly.*)

CATHERINE: Mother thought he was coming down with measles—or something. But, that's two weeks ago and nothing's happened. so (*Stands up, dusts off her hands.*) You needn't worry. THIS isn't catching.

TED: You wouldn't tell—even if you did know. You're that kind of girl.

CATHERINE: Harry's my . . . BROTHER. (*Then to change the subject.*) Look—you two! You haven't half enough wood to roast all the corn we've got. I know where there are some super pieces of driftwood. . . .

Enter John Craig

JOHN: What a measly fire! (*Turns to Catherine*): Where's Harry, Catherine?

CATHERINE: Oh, I . . . well, right now . . . I DON'T KNOW.

TED: Doing one of his disappearing acts—if you ask me.

JOHN: Which nobody did. You know—he's almost as good as SUPERMAN.

(Continued on page 42)

Vacation fun in retrospect

by Ruth Pawson

Vacation is over and we are back at school again. Did you have fun in the holidays? Would you like to share your very best fun with the class? You could tell us about it. That would be a fine way of letting us share in your good time. If you drew a picture of it we could all feel just as you did, every time we looked at the picture. That would be even better, because we would just need to look at the bulletin board to know about your vacation.

The teacher must be so enthusiastic that she stimulates the child's desire to draw. If some children are timid and reserved, discuss with them some of the good times they had until they freely tell of something they enjoyed. Let those who are excited tell their experiences first. Draw out some enthusiasm from the backward ones, too. You need much discussion, wisely directed of course, before the class is ready to begin. If your class is still hesitant about making their pictures, ask if they would like to know about the time when you had the most fun. You need not be an artist—just proceed boldly with plenty of courage. A sheet of brown paper or white newsprint and good wax crayons are necessary. Make yourself with a few quickly drawn lines in black. Make yourself doing something. Wear your brightest dress or the one you have on that day. Maybe you will put houses in behind, not colored as brightly as yourself. If it was windy, show trees bending or the wash flapping on the line. Show a stormy or bright sky. If you were out in a sunny wheat field, show the brightness of the day. Anything which conveys your mood and experience would be excellent. Pupils may be stimulated to see what they can tell when they see how easy it is.



"Playing Cowboys" by a Grade Two boy.

There are a few things that will help us to tell a good story with our picture.

1. Make yourself first with a black or dark crayon.
2. You must be doing something.
3. You must be large so that we see you at once.
4. Fill the space well by showing us where you are and what the sky is like.
5. Use your colored crayons so that the color is bright.
6. If you are colored a dark color, make the house behind you light, or

if you are light make the background dark. Now give out the materials: (1) Newsprint 9 x 12 or 12 x 18 is good; (2) good crayons.

When the children have finished, have several come to the front to let the class see their pictures. Choose pictures which show one of the above points done well. Comment on the above points, trying to help all the children. The children will comment, too, and pick out the ones which are the best.

(Continued on page 47)

Tale of the imported parrot

A story by Clayt Mason

"Ohhhh," groaned Tommy. "There goes the wing again!"

Tommy looked unhappily at the model airplane Grandpa had given him for a birthday present. Twice already the wing had broken off and twice Tommy had glued it back. Now it had snapped off again.

"Why don't you take it to Grandpa and let him fix it?" suggested Billy, Tommy's younger brother.

"I will" Tommy said.

Grandpa knew plenty about airplanes. All kinds of airplanes. He had flown all over the world. But he wasn't a pilot any more. He was "grounded." Everybody said he was too old to fly. But of course Grandpa himself didn't believe it.

Tommy picked up the plane and the wing and he and Billy went over to Grandpa's cottage.

Grandpa was mighty glad to see them. He always was. And he always had a story to tell them.

"The wing?" he asked. "Sure, me lads, I can fix it for you. Good as new."

And Grandpa got out some special airplane glue, turned the model airplane upside down, and went to work. Tommy and Billy sat down and watched.

"Ah, yes," said Grandpa, as he daubed on the first few drops of glue. "Every time I see a three-motored plane I think about what a close call Percy and I had in the South Seas."

"Percy! Who is Percy?" Tommy and Billy asked in the same breath.

"Percy! Percy! Percy!" croaked a strange voice.

Tommy and Billy turned, startled. The strange voice had come from a funny-looking parrot perched high in his cage. The parrot looked almost like an owl.

"I didn't know you had a parrot, Grandpa," Tommy said.

"That's because Percy has been away to school," Grandpa replied. "You see, Percy is no ordinary parrot. He likes to sleep in daytime, and talk and go places at night. That is, he did before I sent him to school. Percy is a kakapo parrot."

"A what?" Billy asked.

"A kah-kah-poh parrot," Grandpa answered slowly. "Or an owl-parrot, to put it another way. He's from New Zealand."

"New Zealand!" exclaimed Tommy. "How did you ever get a kakapo which parrot from New Zealand?"

"That's what I'm going to tell you," Grandpa said. He pressed the glue-covered end of the wing against the airplane and pushed the whole works aside to "set."

"I was ferrying a big experimental flying boat to Australia," Grandpa began, "with a crew of one—besides myself, that is. You see Kane, my copilot, was also the radioman."

"The plane was a three-motored seaplane like yours, Tommy, with a motor in each wing and one in the nose."

"Everything went along just dandy until we were way down in the South Pacific. There we flew into the stormiest storm you ever saw. It was like hitting a dark wall of wind and water."

"I yelled for Kane. There was no answer. Quickly I glanced backward and there, he sat before his radio apparatus *fast asleep*. I yelled again and again, but there was no waking him. Later I learned he had caught sleeping sickness over in Africa."

"I couldn't let go the controls to shake him. Then, too, I guess it wouldn't have done much good anyway. He was already being shaken up, even with his safety belt fastened. But he slept right on, just the same."

"All I could see around me was water, water, and more water. It

seemed the whole ocean had leaped right up into the air at us. And the wind must have been blowing two hundred miles an hour."

"Soon the motors began to sputter. More wind and more water lashed us, and the motors conked out—all three of them. It was hard for me to tell pre-exactly what was happening but I knew we were falling."

"I glanced at Kane and he was still sleeping, just like a child at midnight."

"We kept falling down, down, down. For a moment we stopped. Now we were falling again, now we weren't. Rising, falling. Rising, falling. Just like that. Then I realized the plane was floating on the ocean and we were being tossed up and down by the tremendous waves. It looked like the whole ship was going to be broken to smithereens most any minute. And Kane and I along with it."

"Snap! Away went the right wing, pulling off the starboard motor. The wind whipped it away like a scrap of tissue paper. The left wing began to squeak and pop. It was then I got an idea. The whole idea grew out of my young days back when I was a wing walker."

"I slid back the window and crawled out through a stream of inpouring water. I closed the window to protect Kane and crawled along the edge of the wing, pinned there by the force of the wind."

"Then the wing let go. But I hung on and sailed through the air like a comet."

"Swoosh! I landed in the top of a wind-bent palm tree. I let go the wing and grabbed onto the palm limbs. And I clung there like glue until the storm passed on."

"Where am I?" I asked aloud, not knowing pre-exactly if I was alive."

(Continued on page 36)

Let's make faces

Margaret Rea suggests
a simple plan for drawing faces.

Have you ever felt a child's bewilderment or anger as he says, "I can draw it all but the face," "I spoiled the face, Miss Jones," or (utter defeat this) "Will you please draw the face for me?"

We developed the following simple method of drawing faces to meet this need when it arises. As long as the child is satisfied with faces as he makes them we do not hamper him, but when he asks for help, here it is.

The first point to emphasize is simplification. Children make incredibly ugly faces because they try to show too much detail. Show some pictures of children, not photographs, and point out that it is not necessary to show *all* of the nose and every tooth and eyelash in order to make an interesting child face. Gustav

Tenggren's and Erika's charming children are good examples to show. Children's fashions show some pleasing little-faces and someone will be sure to mention Henry and other comic strip youngsters.

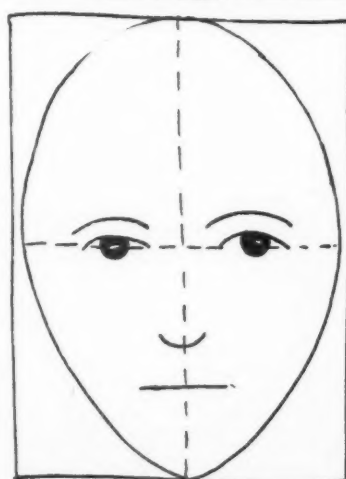
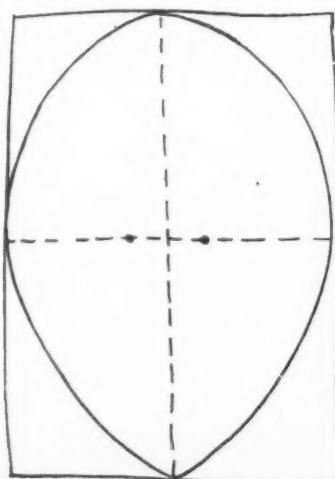
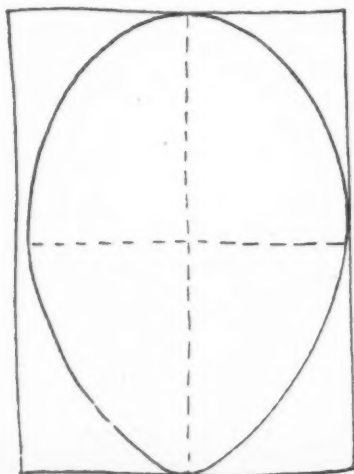
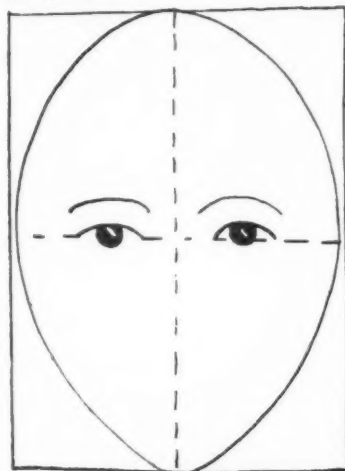
When the eyes and nose have been reduced to a simple symbol of one or two lines each we are ready to begin.

From a sheet of 9" x 12" manila paper cut as large an egg shape as possible.

Fold the egg in half both ways. Unfold the paper and place two fingers side by side on the intersection of these folds and make a dot on the horizontal line at the outside of each finger.

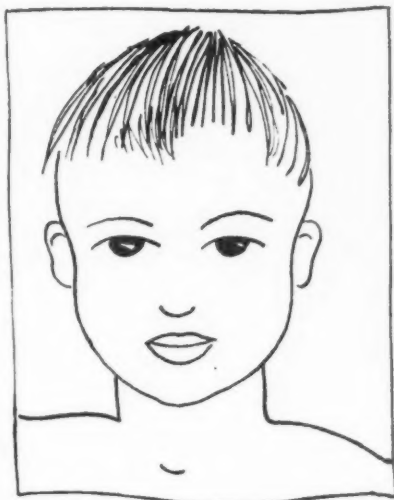
Draw a curved line out from this point. This is the upper eyelid. Place a circle about as large as a five cent

piece under this so the line covers a small portion of the top of the circle. Make another curved line above for the eyebrow.



About three fingers below the horizontal line of the eyes indicate the end of the nose. About two fingers below that indicate the mouth. Corners of the mouth should end directly under the inside edge of the circle which indicates the eye.

Place the face on a slightly larger piece of paper and add neck and shoulders, being careful not to make the neck too thin. Shape the contour of the face by curving in slightly just above the chin and at the temples. Add ears on a level with the eyebrows unless the hair covers them.



The possibilities of these faces are endless, and the children, once they learn the proportions, have no difficulty in making them any size to suit their needs.

We have used these faces with geography to illustrate the various types of people, Indian, Chinese, Eskimo, etc. Slight changes in contour, eyes, and hair make this possible. The children will readily add suitable costume and background details.

We enliven our history time by portraying knights, kings and queens, explorers, priests, and French voyagers.

At holidays we make Pilgrim fathers, Indians, Dutch boys and girls, and even Santas by endless variations on this basic face.

We change our media too. Water color, poster paint, crayons, cut paper, or a combination of these are used. Sometimes the children add cloth, beads, feathers, or fur.



Based on a book

Margaret Powers tells how one school
based its whole art program
on the ideas contained in one book.

Every teacher needs an "idea" book of information on the arts and crafts. *A Book of Little Crafts*, published by The Manual Arts Press, Peoria, Illinois, is such a book. It will be found most useful for those who work with younger children, for whom source material is so limited, but many of its presentations are applicable to all ages.

Forty crafts are presented in the book. All are illustrated with a full page of pictures. Many versions of each craft included are suggested as possibilities for application by teachers with imagination.

Although I wrote the book I, too, refer to its pages when I need ideas, for even its author cannot keep all ideas as neatly catalogued as the book does.

This past year I have been working in a school which has just introduced art into its program. As is always the case in such a situation, an economy program was necessary. In order to teach as much as possible and to eliminate one of the great difficulties an art teacher faces with children unschooled in art, we have done much work with cutouts from construction paper—essentially the same kinds of projects treated in my book.

Children who are used to drawing with their pencils, as a side line to studying, tend to draw small and with minute detail. Detail is automatically eliminated when one makes pictures of paper cutouts. This medium teaches children to draw with shapes and with color, rather than with line.

When we were asked to make posters to use in the lunchroom to teach health, we cut pictures and letters from colored paper. We pasted them on bogus paper backgrounds. This was the work of the fifth grade.

Similarly, the sixth and seventh grades made stained glass windows of cutouts pasted on bright construction paper. We had ordered black paper but at the last minute when it was plain that the black paper would not arrive in time, we substituted newsprint and painted it black to simulate the lead between the colored glass shapes.

These designs were cut much after the fashion of paper lace, from paper folded in the middle lengthwise to get the main design shape, and crosswise and lengthwise at the corners for the rose window effects. Our creations were gay and attractive, and their makers were very proud of them.

The third grade made valentines of paper cutouts, using paper hearts they themselves cut out as patterns. Each child made a valentine for his

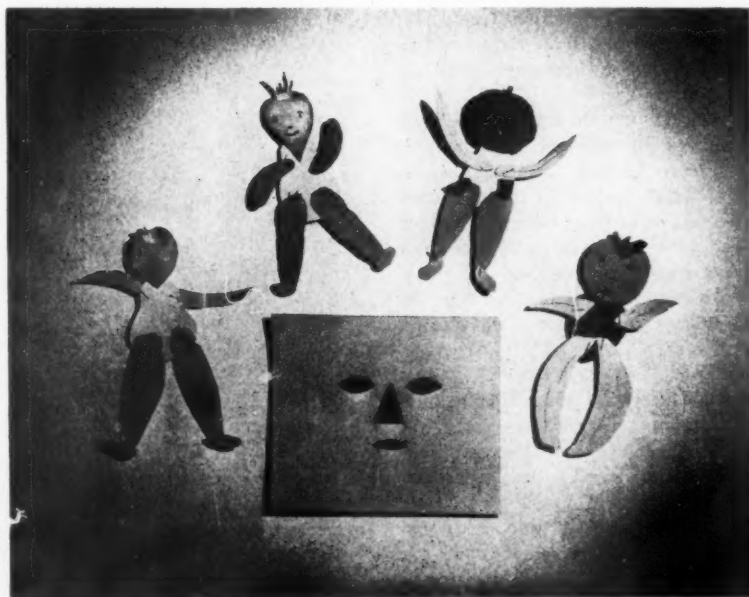
mother for a party given to introduce a new teacher to the parents.

The fourth grade at Christmas time made exquisite snowflakes of folded newsprint with which they decorated the upper parts of a high blackboard. Snowflakes aren't the same thing as paper lace. Paper lace is cut from paper that has been folded lengthwise and then crosswise and perhaps again. Snowflakes, on the other hand, are cut from paper that is folded across and then into thirds. Also, a study of snowflakes was necessary to understand how to reproduce a true-to-life effect. So we learned a lot besides our art in this lesson.

On Halloween the entire school, from kindergarten to the eighth grade, made masks of construction paper. A basic paper pattern was used throughout. This was made of a piece of lightweight cardboard, 9 by 12, with holes cut for eyes and nose and mouth, to help in the placing of the features. There were three sizes of patterns, for three sizes of faces.

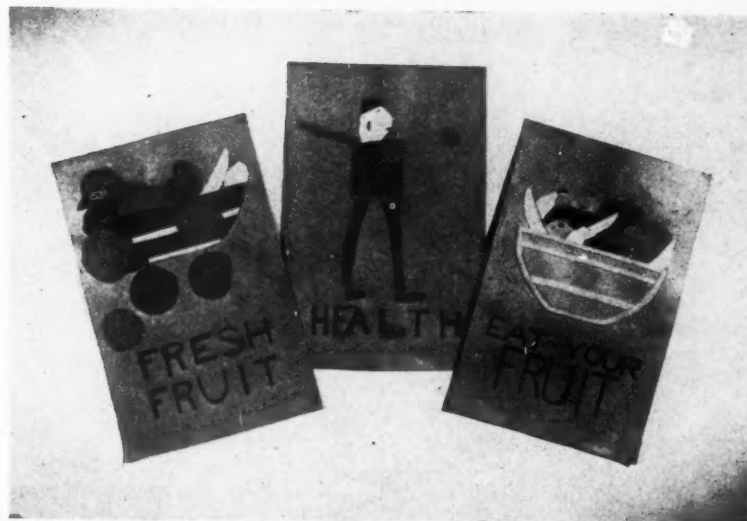
The kindergarten drew around their patterns, then used crayons to make their faces "funny." Their teachers suggested ways of accomplishing this end, and they fell to with a zest that was delightful. A paper punch made the holes through which strings were tied, and they wore them to "scare" one another.

(Continued on page 47)



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Metal tray making

Here we learn how
to make them.

Educators agree that metalworking provides one of the most popular and worthwhile forms of creative expression for beginners and advanced students alike.

Decorative and useful items of lasting beauty are made from copper, brass and aluminum by using only simple tools.

Aluminum is inexpensive, exceptionally attractive and durable, and is one of the easiest metals to work. Therefore, the making of etched trays and coasters from aluminum circles has become very popular and profitable. Metal Goods Corporation of St. Louis, Missouri, stocks ready-cut circles of aluminum and copper ranging in size from 4 inches in diameter (coaster size) to 22 inches for large serving trays. They also stock rectangular pieces of copper, brass and aluminum.

There are numerous methods of making aluminum trays and coasters. The metal can be shaped by hammering over a mold or fluted by use of a pair of pliers or an especially designed Handi-jig.* Designs can be applied by stippling, etching, or painting and baking.

Probably the most popular process is to flute the edges of the metal and etch the design. It is this method of tray making that we will discuss in detail.

1. Assemble the equipment required as shown in figure 1 on a flat surface that provides working space.

*Distributed exclusively by Metal Goods Corporation, 5225 Brown Ave., St. Louis 15, Mo.

A sink or other source of water supply is handy but not necessary.

2. If metal has become scratched, rub surfaces lightly with 000 steel wool until scratches disappear.

3. Clean metal thoroughly with soap and water. If this is not sufficient to remove dirt and grease, use Bon Ami or similar non-abrasive cleanser. Dry metal thoroughly.

4. Place design and metal tracing carbon paper on metal, fasten securely with tape so it cannot slip, and trace design carefully with a sharp pencil (figure 2).

5. Mark off outer edge of circle at regular intervals so that it can be fluted evenly. The number and depth of scallops is a matter of individual choice. If shallow fluting is desired, marks should be spaced farther apart.

6. Use black acid-resistant enamel (asphaltum) and a round camel's hair water color brush to cover either the background of the tray or the design, whichever is not to be etched. Do not cover fluting marks on outer edge of circle. Be sure to apply enamel heavily so that the surface of the tray appears black and not brown. Sometimes more than one coat is necessary.

7. When enamel is completely dry (at least 24 hours should be allowed), place circle flat on table with edge of circle extending over edge of table.

8. Flute each place marked off on the outer edge of the circle (figure 3) as follows:

Hold Handi-jig with lock nut in "up" position and insert edge of circle at

mark between forming blocks of Handi-jig.

Apply thumb pressure to the adjusting lever of the Handi-jig and lift jig up and toward center of circle.

9. Touch up any spots where the enamel might have chipped off (figure 4) and allow paint to dry.

NOTE: All steps involving use of acid (10, 11 and 12, below) should be performed in a well-ventilated room or out of doors.

10. Mix like amounts of muriatic acid and water in a glass container. CAUTION! ALWAYS ADD ACID TO WATER—NEVER ADD WATER TO ACID.

11. Pour sufficient etching solution into tray to cover surface to be etched. Stir acid continually during etching process, using a feather or a pencil wrapped in cotton (figure 5).

12. When boiling action of the acid ceases (usually in from 15 minutes to half an hour), pour off the acid and wash the tray thoroughly in water to neutralize completely the action of the acid.

13. Use a soft cloth soaked with turpentine, kerosene, benzene or any paint solvent to remove the asphaltum.

14. Polish the tray thoroughly with steel wool dipped in soapsuds or light machine oil (figure 6).

The finished tray (figure 7) will evoke a sense of personal satisfaction and accomplishment. Students and teachers alike will agree that metalworking is most worthwhile.

Aluminum and copper instruction pamphlets and handicraft metal stock lists are available from Metal Goods Corporation, 5225 Brown Avenue, St. Louis 15, Mo., upon request.

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VITIES



Figure 1. These are the items you'll need to make an etched aluminum tray or coaster.

Figure 2. Trace the design carefully onto the metal, using a pointed instrument or a lead pencil.

Figure 3. Flute the edges of the tray evenly, with a Handi-jig as shown. Pliers may be used to flute.





Figure 4. Retouch all painted surfaces where paint has chipped and be sure to cover all surfaces not to be etched.



Figure 5. Pour the etching solution carefully, agitating liquid while etching is in process.

Figure 6. Polish the surface of the metal with steel wool and oil. A beautiful and lasting finish will result.



Figure 7. This is the finished tray. It is both attractive and useful—something that might well be admired.



Maple Street School
September 15, 1949

Dear Mrs. ———:

Often teachers of beginners are asked why children are not given a reader the first day of school. Some parents never ask this question, but at the same time they are afraid that their children are not receiving the best training. Because of this, each year, early in the term I invite the mothers to school to talk with them about the work we do the first few weeks. This meeting will be held on Friday afternoon at three o'clock in the first grade classroom. I do hope you can come, for mothers and teachers of young children need to work together very closely.

Sincerely,

Martha Brown

Teacher of First Grade

The above letter is the approach to one of my favorite "lessons." The time has passed when we believe that all the lessons should be taught to the children. Instead, the parents must understand practices that are carried on in school so that they will have the proper feeling and attitude toward the work. We know that this understanding plays its part toward cooperation between the home and the school. How are parents likely to learn about our practices unless they learn from the teachers of their children?

One of the practices that nearly all parents of first graders need to have explained is that of developing readiness for learning the three R's. And most of all do they need to know about reading readiness, for reading is the skill that they seem to expect their children to acquire first.

When you are going to "teach" the mothers about reading readiness be sure that your classroom is very attractive. Not only should it be clean and neat but it should show that you are artistic enough to want your pupils to see beauty every day. But do not fill the classroom with the handiwork of the teacher, for there must be plenty of room for the pupils' work. This affords concrete evidence that they are learning and through it you will be able to show how readiness for reading is developed.

Good teachers strive to be cheerful

at all times but especially do you wish to be so on this day. Greet the mothers at the door, and as cordially as you possibly can. (However, do and say nothing beyond the point of sincerity. Here, as in all other relationships, nothing else pays. But surely anything for the good of one's pupils can be done sincerely.) If there are some parents who have not met one another be sure to introduce them, for this "lesson" should be characterized by informality. After all, you hope to do some individual work with these "grown-up pupils" later, and unless they feel at ease with you they may not come back.

After the parents have assembled remind them of the notes you sent them, thus calling attention to why they are there. Then go into the matter of your belief that children learn to read more successfully and with much greater joy if they are properly prepared for it. Since the majority of them enter school without all the preparation that they need, the first few weeks are spent in helping the children "get ready for reading."

Call attention to the aspect of *physical maturity and freedom from physical defects*, such as poor eyesight, hearing, etc. Make it clear that physical immaturity is quite different from lack of intelligence. Sometimes parents hear about this and become alarmed for fear their children will never do well in school.

Another point to bring before this "class" is that of a *rich background of experience* as an aid to learning to read. A child who has had few experiences has no ideas to associate with words and at best would become only a word caller even if he could learn to recognize words by their shape or size. Tell them some of the ways they can help develop this background—taking their girls and boys on short trips; even to the grocery store if they make this meaningful by talking with the children about what they see and hear. Another way to broaden the background of experience is by encouraging a balanced association with children and interesting adults. Other ways will suggest themselves to you when you consider the actual needs of your own pupils.

Speak of the need of a *good reading environment*. This is a place

(Continued on page 38)

Lesson plan for parents

"No lessons

one can teach beginners

will be more helpful

than this lesson

taught to their

mothers,"

says

Myrtle Brandon Woods.

teaching tactics

Sharing Ideas

Many children have little or no access to materials which will provide esthetic values or create in them the power to enrich their own home life.

Take a large scrapbook; divide the book into sections entitled Fall, Halloween, Thanksgiving, Christmas, February, and Spring.

Have those children who can bring magazines and newspapers to school. Spend a period with the group discussing designs and artistic ideas that the magazines have used. Clip the ones suitable for school use and staple into the scrapbook. Don't be afraid to add your own findings to this book.

Then decide on several sections of the classroom which can be conveniently used for children's artistic activities, for instance bulletin board, blackboard sections, windows, classroom door, and the piano top.

Using the usual democratic procedure, select several committees to take charge of the decorations for a season.

Encourage children to plan their activity thoroughly and completely, emphasize the combining of ideas, but be sure you have supplied the basis for that project, for a dry well can't produce.

Save the scrapbook. Each year it grows more valuable. Each year chil-

dren take an old idea and enliven it in an entirely new way.

*Margaret Aaron
Strattanville, Pa.*

School Fair

During the first few weeks of the school year most pupils attend some county or state fair, and spend hours looking over exhibits and displays. The fair is the favorite topic of conversation during the next few weeks.

In the latter part of September our school room was converted into a small school fair and the parents were invited to view our displays. This was developed by exhibiting classroom work and also summer hobbies. For several weeks before the fair, school material was saved for this purpose. The pupils did their own arranging according to the attractive displays they enjoyed at the fairs they attended. Exhibits for a school fair could include some of the following ideas: HISTORY: Booklets, current-events booklets, history of the community in story and picture, maps, history of transportation by frieze, sand table projects.

GEOGRAPHY: Travel posters, projects, maps.

ENGLISH: Booklets of original poems, prose, plays (with colored illustrations), copy of the school newspaper.

(Continued on page 40)

We all like to scribble

Jeanette U. Alder
tells about
scribbling.

All children love to scribble regardless of age or grade level. (For that matter, what adult doesn't like to doodle?) This scribbling can be directed to produce pleasing results and help develop a child's imagination in his art work. Besides, it's lots of fun!

The children are told to take a crayon, pencil, or chalk and make a "scribble line." Anything goes—no preconceived ideas, no striving to make a "pretty picture," no attempt to "express our feelings"—just relax and scribble.

When the scribble line is completed, we color: a dab of red in that little triangle; a swirl of blue on the right; repeats of yellow; just a bit of black; some bright orange is fun. One child is tense; he bears hard on the crayon. Another is happy; the crayon dances around on the paper.

Jane is methodical and precise; the colors must all go from left to right.

As the finished design emerges, all sorts of animals and fantasies suggest themselves. "Here's an elephant's trunk." "Look at the little man sitting in my picture." "He's such an unhappy-looking pirate." "What a saucy bird!" What do you see?

For little children the teacher outlines the things they see and trace with their fingers. Older children like to put their finished products on the bulletin boards and look at them from different parts of the room for awhile. They turn them sideways and upside down. They discuss each other's scribble drawings. They imagine all sorts of fanciful creatures or find realistic objects.

That was fun with crayon. May we do it with chalk? How would it work with paint? Let's try it and see.

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ITIES



Fifth Grade

"A Parrot"



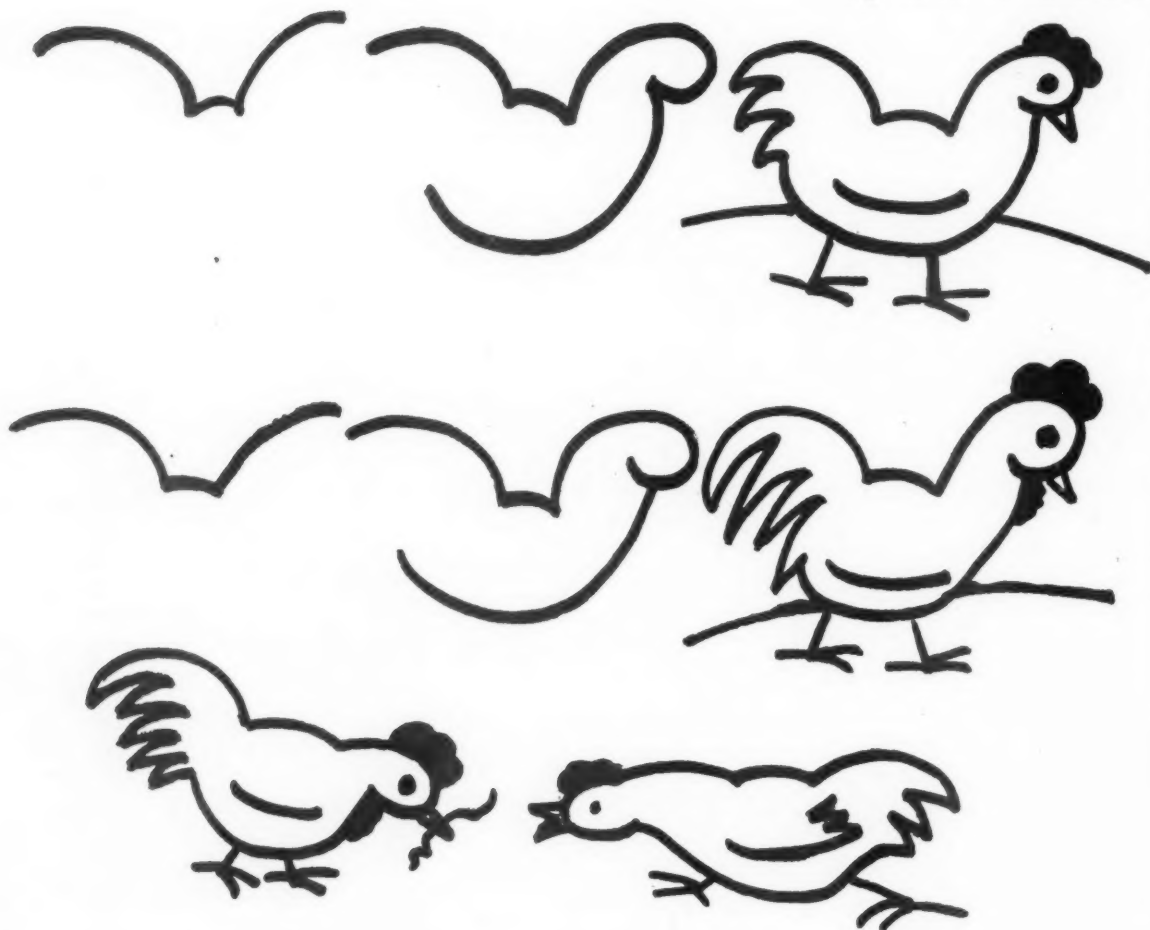
Fifth Grade

"A Dog"

Step-by-step drawing

The first of a series

by Dawn E. Schneider



A chicken has a special shape,
His own from head to toe.
Head and tail are held erect,
But his back is low.

poetry

September Day

Elsie R. H. Roberts

Most months have very special days,
Each with its fun in store:

Thanksgiving in November,
And Christmas in December—
And oh, I love September,
The meetings and the greetings
On the day school starts once more!

Then lagging turns to running,
Any frowns change to a smile,
As, school bells gaily ringing,
Down all the streets we're swinging
And laughing, calling, singing,
"What did you do this summer?"
And "Let's sit across the aisle!"

Fall Canning

Joanna C. Miller

Mom is busy canning
And making gobs of jam.
Pop is picking apples,
Our cellar they will cram.

Squirrels are hiding acorns,
And chipmunks storing grain,
Beavers cutting branches
To last till spring again.

Woodchucks don't seem busy.
They're fat as they can be.
They've finished all their canning—
It's inside of them, you see.

Grown Up

Frances S. Copley

Yesterday I was so small,
I couldn't go to school at all.
But I've grown up since yesterday:
I started into school to-day!

Talking Shop

(Continued from page 2)

International Youth Library

Financed by a Rockefeller Foundation grant, the American Library Association will set up an international youth library in Munich, Germany, containing children's books from many countries. We hope that this is just the beginning, that there will be other international youth libraries in the United States. What better way to promote international understanding? Though all children will not understand the language of these foreign juveniles, they all can "read" the universal language of pictures which accompany the text of most children's books.

New T-Square

If your art and craft activities require the purchase of a T-square this fall, you may be interested in the new transparent type of instrument manufactured by Instrumaster Industries, 2456 West Jackson Boulevard, Chicago.

Fellowship

The American Educational Research Association announces the establishment of a Fellowship in Educational Measurement, made possible by a grant from World Book Company. The Fellowship will provide a stipend of \$1,800 for a person without dependents or \$2,000 for a person with dependents. The successful candidate will pursue graduate studies in educational measurement at the predoctoral or post-doctoral level at an institution of his choice in the metropolitan New York area. Additional information and applications may be obtained by writing to the Fellowship Award Committee, American Educational Research Association, 1201 Sixteenth Street, N.W., Washington 6, D.C.

Film Catalog

The 1949 catalog, "U.S. Government Films for School and Industry," may be obtained free from the U.S. Office of Education.

What Every Girl Should Know

"Don't try to choose between marriage or career," urges the Women's Bureau. "Get ready for both." The title of the career-guidance leaflet which gives this good advice is "Your

(Continued on page 36)

Fish scene

by Yvonne Altmann

For September fish is the motif. Look at the photograph. Draw some fish on colored construction paper. Add fins and eyes of a different color. If your class is old enough let them draw the fish. You might give a drawing lesson on fish. Let the children look at books about fish. If you haven't an aquarium in your room, this would be a good time to start one. Cut seaweed and rocks from colored construction paper. Here is a suggested color scheme. Orange fish with yellow fins, blue green seaweed, blue bubbles, yellow rocks. Add a touch of purple. Paste the fish together.

Pin what has been made on the curtains. Arrange the fish in different heights to create a rhythmic pattern. I am sure your class will get a great deal out of this lesson. They also will enjoy looking at the finished product.

The curtain decorations are pinned on the side of the curtain that faces the room. From the outside no one would know there were any decorations on the curtains.



using films and records

What's New in Equipment

Teachers who are in the market for some new audio-visual equipment will be interested in these gleanings from press releases which reached our desk over the summer.

Any classroom can be used for visual education by drawing common window shades—that is, if you have a Collescope, a “packaged projection” unit which you use with your present projector. Teachers are able to face the class, pointing out features on the screen and operating the projector at the same time. Light through window shades permits the class to take notes. Ventilation, too, is more easily controlled when “blackout” shades are not needed. The Collescope is available from the Wisconsin Sound Equipment Company, 628 West North Avenue, Milwaukee 12, Wisconsin.

The American Optical Company announces a versatile, tri-purpose projector which can handle slidefilm (film strips) only, 2" x 2" slides only, or both slides and slidefilm. The operator can switch instantly from one medium to another. The Scientific Instrument Division of American Optical, in Buffalo, New York, manufactures this projector.

Designed especially for classroom use are the four new “Audio-Aid” record players manufactured by the Arthur Ansley Manufacturing Company of Doylestown, Pennsylvania. All four models will play any of the new microgroove records at 33-1/3 or 45 RPM speed, as well as the regular 78 RPM type. The kindergarten

console model has special safety devices to prevent injury to the set and to the children using it. This model may be washed with soap and water. The other three models, in addition to individual features, all have the controls located on a sloping panel at the rear of the instrument for convenient use by the teacher while facing the class. Provision is made in all models for the use of a microphone.

Magnecord, Inc., 360 N. Michigan Avenue, Chicago, announces the release of its professional tape recording equipment to schools. The PT6-JA, a new model tape recorder which incorporates all of the fidelity and features demanded by the radio broadcasting industry, is specifically designed for the critical teacher who desires and needs the best possible quality of reproduction. The mechanical unit and amplifier are in separate narrow carrying cases, each weighing 25 pounds, to facilitate ease of handling by teachers and students.

Puppet Making

Simplicity of presentation and universal appeal of puppets combine to make *The ABC of Puppet Making* suitable for use in the primary grades. The first reel shows how to make and dress the simplest type of hand puppet (no strings attached), stressing formation of the head, decorating, and making the costume. This reel is complete in itself.

The second reel, somewhat more advanced than the first, shows the

making of a papier maché head and also demonstrates how to hold and manipulate the puppet. The conclusion of the picture shows the building of a simple puppet theatre and the operation of puppets by children during the presentation of a short play.

This black and white sound film may be purchased from Bailey Films, Inc., 2044 N. Berendo, Hollywood 27, California at a price of \$36.00 or rented at \$1.50 for the first reel only, or \$65.00 and \$3.00 for both reels. A silent edition is also available.

Community Helpers

A new series of filmstrips, especially designed to conform to the second- and third-grade curriculum, presents simple, true to life stories with titles super-imposed on pictures. In addition are several question and discussion frames with current textbook and motion picture references.

The “Community Helpers” series includes three color sets, at \$4.00 a set: *The Fireman*, *The Postman*, *The Policeman*; and two in black and white at \$3.00: *The Grocer*, and *The Baker*.

A more advanced series (“Jack Series”) includes *Jack Banks His Savings* (grades three to six, \$2.50), *Jack Takes a Trip by Bus* (grades three to six, \$3.00), *Jack Sees the News Made* (grades six to nine, \$3.00). All are in black and white.

These filmstrips may be purchased from Long Film Slide Service, 944 Regal Road, Berkeley 8, California.

Dental Health

The Southern California State Dental Association is responsible for *It's Your Health*, a dramatic treatment of the story of dental health. The process of dental decay and its cause are closely linked and identified with faulty diet. The film also deals with nutrition, hygiene, and periodic care as they pertain to general health as well as dental health. Designed for classroom use in grades five through high school, this film may be purchased from the Southern California State Dental Association, 903 Crenshaw Boulevard, Los Angeles, California. The price is \$75.00.

Arithmetic

Through this visual teaching tool, children of the middle and upper

(Continued on page 47)

Book Club Selections

The Junior Literary Guild selections for September are:

For boys and girls 6, 7, and 8 years of age::

FACTORY KITTY. *By Helen Hoke. Franklin Watts, Inc.*

For boys and girls 9, 10, and 11 years of age:

MARIAN AND MARION. *By J. M. Selinger-Elout. Viking Press, Inc.*

For older girls, 12 to 16 years of age: SENIOR YEAR. *By Anne Emery. Westminster Press.*

For older boys, 12 to 16 years of age: THE BRIGHT DESIGN. *By Katherine B. Shippen. Viking Press, Inc.*

Some Recent Books for Your Classroom Library

THE HOME BOOK OF LAUGHTER. *Edited by May Lamberton Becker. New York: Dodd, Mead & Company. \$3.50.*

JUST FOR FUN. *Selected by Elva Sophronia Smith and Alice Isabel Hazeltine. Decorations by Leonard Weisgard. New York: Lothrop, Lee & Shepard Co., Inc. \$2.75.*

There can't be too many humor anthologies if they are all as good as the two listed above. When we plan to read aloud to a group of children, we always try to select a humorous book; it seems to hold the interest of the entire class and is far more fun for Teacher. These two anthologies should solve your reading aloud problem for quite some time.

Just for Fun, intended primarily for children, should appeal to middle and upper-graders. Among the authors represented are Robert McCloskey, Mark Twain, Lewis Carroll, Laura E. Richards, and Eleanor Estes. If you have heard children chuckle over the adventures of Homer Price or the misadventures of Rufus M., you know that these authors are favorites with children. Verse is included, too, and a few plays.

The Home Book of Laughter is more on the sophisticated side. We think that adults will enjoy it tremendously, as will most children from the sixth grade up—way up. Among the authors represented are James Thurber, Stephen Leacock, Cornelia Otis Skinner, Robert Benchley, Mark Twain, and O. Henry. If you aren't familiar with all these authors, you've been missing some-

thing! The introductions by May Lamberton Becker are of a quality consistent with the selections in the book.

BILLY AND THE BEAR. *Story and pictures by Laura Bannon. Boston: Houghton Mifflin Company. \$2.50.*

Billy thought he could earn money for a bike by selling candy and cookies on the streets of Cedarville. But the first day's profits were only eighty-nine cents! Billy began to think that his bicycle was a long ways off. Then came that exciting day when an enormous bear devoured all the confections on Billy's candy cart. Billy knew that the bear was Gertie, the trained bear, and he also knew exactly how to handle the situation. You can guess how Gertie's grateful owner rewarded Billy, whose presence of mind had kept the bear from being shot by an excited posse.

This book is especially prepared to be read by children of grades three and four, but younger ones will enjoy hearing it read and looking at Laura Bannon's colorful illustrations. ALONG LAUGHING BROOK. *By Thornton W. Burgess. Illustrated by Harrison Cady. Boston: Little, Brown and Company. \$2.00.*

Our old friend, Peter Rabbit, is as curious as ever; and fortunate it is for his readers, because through his eyes children learn about the home life of Mr. and Mrs. Longhill (the woodcocks), Mr. and Mrs. Teeter (the spotted sandpiper), and many other woodland creatures. There are

twenty-one stories in this fifth book of Thornton Burgess' newest series of nature stories. Children of primary and middle grades say that they especially like the way Mr. Burgess' animals talk. As most children of these ages are greatly interested in nature, too, it isn't likely that *Along Laughing Brook* will rest long on your library shelves.

FACTORY KITTY. *By Helen Hoke. Pictures by Harry Lees. New York: Franklin Watts Inc. \$2.00.*

If your budget permits the addition of only one book about cats to your classroom library this year, let that one book be *Factory Kitty*, the story of an unusually captivating cat who is determined to be a career kitty in the Ritz Print and Dye Works. Helen Hoke, author of *Too Many Kittens*, *Grocery Kitty*, and other familiar titles, has reached new heights of feline fiction. And Harry Lees, who is responsible for the expressive and animated pictures of Calico the cat, has become right here and now our favorite cat illustrator. Children of the primary and middle grades will enjoy the adventures of Calico, as will cat lovers of all ages.

AT THE PALACE GATES. *By Helen Rand Parish. Illustrated by Leo Politi. New York: The Viking Press. \$2.00.*

Though Paco was just an orphan Indian boy from the hill country of Peru, he managed to escape the "Public Welfare" and set himself up as a

(Continued on page 34)

book shelf

timely teacher's aids

At Your Service

Free of charge to the readers of **JUNIOR ARTS AND ACTIVITIES** are the booklets, wall charts, and other items reviewed on the Timely Teacher's Aids pages. We believe these materials possess educational value and will be of real use to you, our readers, in your classrooms. The materials should reach you within 30 days after your request has been received. If you do not receive the items you request, it will mean that the supply has been exhausted. The coupon on page 34 contains a number for each item reviewed. Place a check mark in the square next to the number of each item that you wish, print or type your name and address on the coupon, and mail to the Service Editor. In some instances, which will be indicated in the reviews, the supplier will furnish more than one copy of each item, sometimes enough for each member of your class. In these cases, just fill in the quantity-request line on the coupon in addition to the other information required.

June Listings Reviewed

184: STORIES FROM POSTAGE STAMPS. Teachers and pupils will find in this 32-page illustrated booklet useful information about where and how to search for rare old stamps, how to start a stamp collection, and how to organize a stamp club. The booklet is published by H. E. Harris & Company.

185: MOVING AHEAD WITH MUSIC.

Ways and means of broadening the scope of school and community music at the local level are suggested in this 16-page illustrated booklet, prepared by the American Music Conference.

186: THE STORY OF SOAP. Procter & Gamble tell all about soap—its history, its uses, and the way it is made. After telling how Grandmother made her own soap, there is a detailed explanation of modern methods of soap-making. There are illustrations, too.

187: CORONET FILM CATALOG. Features which made this catalog especially convenient for teachers' use are: short description of each film, recommended grade level, educational collaborator, length, price, and a "Utilization Chart" which lists films alphabetically and suggests areas of study in which each is useful. Full information is also given on purchase, lease-purchase, preview, and rental sources.

188: ELECTRICAL IDEAS FOR BETTER FARMING. Westinghouse, donor of six annual college scholarships in the Better Methods Electric Contest, published this illustrated booklet. Rural teachers will find the booklet useful not only for its general information on farm electrification but also for the aid it will give

to 4-H Club members who plan to compete for scholarships.

189: THE WHEEL OF GOOD EATING. This poster in natural food colors, adapted from the Government's Basic Seven Food Chart, suggests the number of servings to be included within each food grouping. Available in wall size (20¼" x 27") or in notebook size (8½" x 11") with holes punched. The notebook size is available in quantity for pupil distribution.

New Listings

190: SCULPSTONE. Soft stone carving is an ancient craft dating from the days of the Pharaohs and the pyramids. Like many other handicrafts, the art was lost through the ages and now has only recently been revived. Sculpsstone, Inc., specializes in supplying natural minerals which can be cut with a knife, and has published this booklet giving information about soft stone carving, prices on carving kits and stone, and some illustrated projects.

191: A DOWN-TO-EARTH PICTURE OF COAL. Available for pupil distribution in limited quantity (thirty to a teacher), this booklet shows pictures of how coal is mined, how miners work, and how they play and live. At the bottom of each page you'll find some pertinent, interesting facts to prove that though coal itself is over 300 million years old, almost every picture represents new news about coal. The Bituminous Coal Institution is the publisher.

192: CIRCULAR FOR BEGINNING STAMP COLLECTORS. H. E. Harris & Co., dealers in postage stamps and philatelic supplies, will supply this four-page circular in any quantity required for distribution to your pupils. "Collecting stamps," says the circular, "can be more fun and more worthwhile than any other hobby in the world," and there are testimonials from such famous stamp collectors as Franklin D. Roosevelt, Lily Pons, Adolphe Menjou, Octavus Roy Cohen, and others to prove it.

(Continued on page 34)

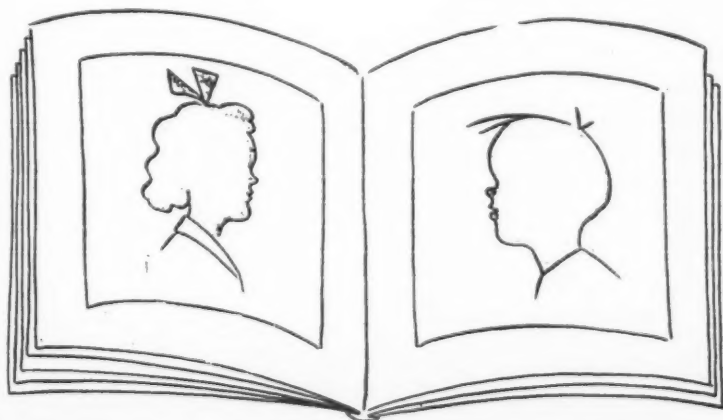
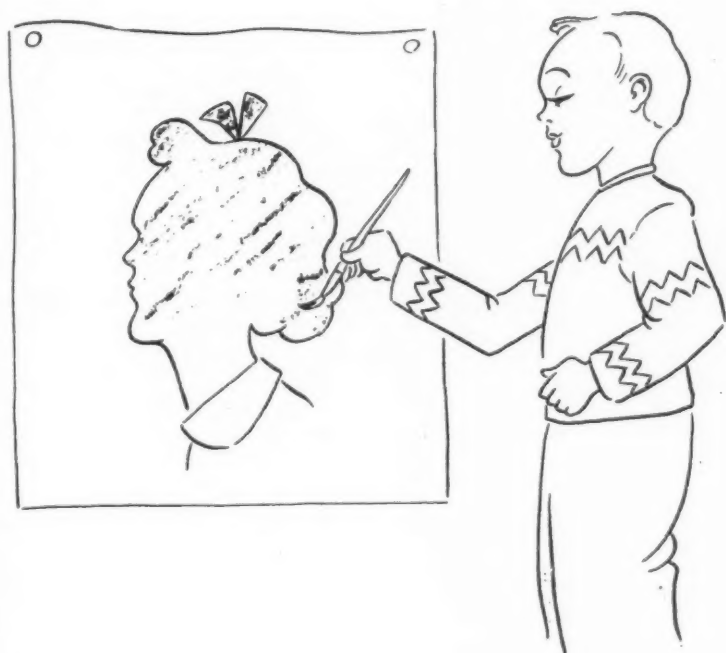
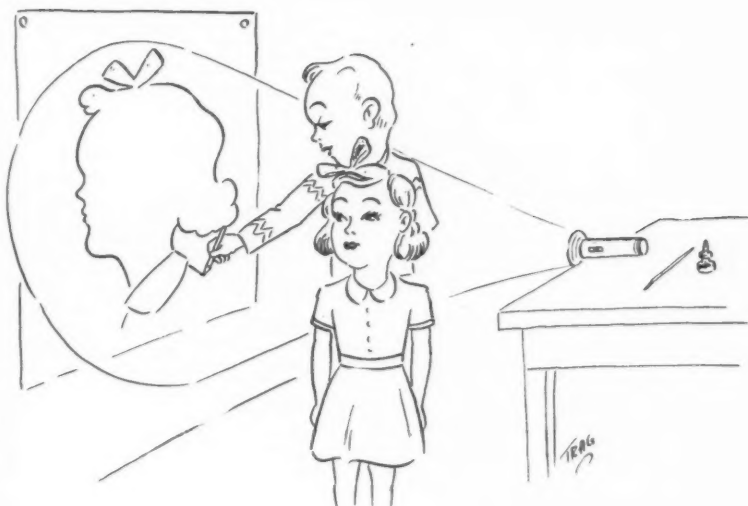
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VITIES



Making silhouettes of your classmates

by

O. W. Trag

Children will enjoy this method of making silhouettes of friends and playmates. There is no special art training necessary and the results are generally quite pleasing and recognizable.

Only a few materials are required. Large sheets of paper, a few thumb tacks, a crayon or pencil, a small sable brush, Higgins black ink, and a flashlight.

Place the flashlight on a table and stand the subject or model in front of the flashlight. Tack a piece of paper on the wall. Draw the blinds, to darken the room. Light the flashlight. By moving the model experimentally, the size and location of the shadow cast upon the paper can be adjusted correctly.

With crayon or pencil trace around the edge of the shadow.

After completing the outline, remove the paper from the wall. Ink in the outline carefully and fill in solid black with Higgins ink using the sable brush.

After the ink has dried, the silhouettes may be pasted in a large scrapbook, or the teacher may decide to hold an exhibition in the classroom.

Another suggestion: the silhouettes make an excellent decorative border around the room when tacked close to the ceiling.

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Timely Teacher's Aids

(Continued from page 32)

A coupon is included with the circular for ordering a number of ten-cent and twenty-five-cent items which will start young stamp collectors on their way.

193: **BRITAIN SPEEDS THE PLOW.** Teachers who are already familiar with the excellent material published by the British Information Services will be glad to know that a new 48-page booklet is now available. American farm children will be interested in knowing more about farm life in Britain; all children (and their teachers, too) will admire the illustrations of farm animals. Don't miss the final photograph of the farmer in the derby hat, bottle-feeding a baby lamb.

194: **HISTORIC PLANES.** There will be no lack of interest in the bulletin board clad in this attractive set of ten pictures on historic planes. Children of all grade levels will cluster around and comment upon these 8½" x 11" pictures illustrating the history of coast-to-coast air transportation from the Wright Brothers' plane to the Mainliner 300. The School and College Service of United Air Lines supplies this set.

195: **THE STORY OF THE TIRE.** To commemorate their Golden Jubilee, The Goodyear Tire &

Rubber Company has published this 64-page booklet, lavishly illustrated with photographs showing what goes on in the natural rubber industry from tree tapping to tire production. Steps in the manufacture of synthetic rubber are also clearly shown in flow-chart illustrations. *The Story of the Tire* is a new title for the twelfth edition of *The Story of Goodyear*.

Book Shelf

(Continued from page 31)

shoeshine boy in front of the palace of the president of Peru. There he was quite contented for a while, living very much like the other street urchins but not sharing their enjoyment of tormenting animals. His fondness for animals led to friendship with two shy vicunas which lived inside the palace yard. But one day Paco heard the story of Pizarro, and then Paco's own life seemed so unheroic and aimless that he decided to leave the palace and his shoeshine stand. How Paco became a hero, was thanked by the president of Peru in person, and even won a permanent home for himself are told in the exciting conclusion. Leo Politi's two-color illustrations have an attractive Latin-American flavor and a definite individuality of humor. Middle-graders will enjoy this one in connection with their study of South America.

Timely Teacher's Aid Order Coupon

Service Editor
Junior Arts and Activities
538 South Clark St., Chicago 5, Ill.

Please send me a copy of each publication whose number I have checked below. (These numbers correspond to the numbers in the descriptions on pages 32 and 34.)

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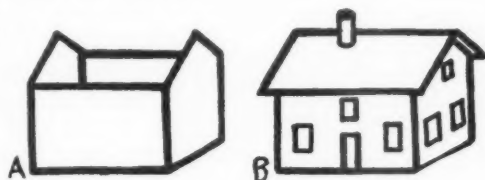
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ITIES

The suggestions below will be of use in making floor maps or table displays of communities, towns, and states.

Houses can be made out of small cardboard boxes by cutting down the sides as illustrated in A, and pasting on a paper roof B. The chimney is a paper tube poked through a hole in the roof and the windows and doors are painted on.



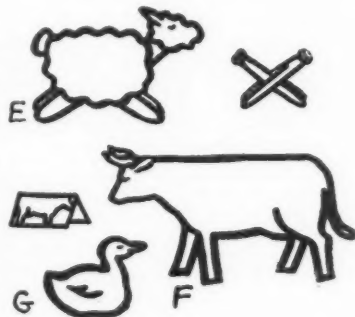
Skyscrapers to indicate cities can be made out of tall and short boxes. C. The state capitol is also made out of boxes. D. Very satisfactory domes can be made of dried orange, grapefruit or lemon rinds, painted or gilt-ed.



E. Sheep made by covering 2 crossed doll clothespins with cotton.

F. Animals made by drawing or pasting pictures on a fold of cardboard. Top parts of bodies are pasted together and legs are spread apart.

G. Modelled clay animals.



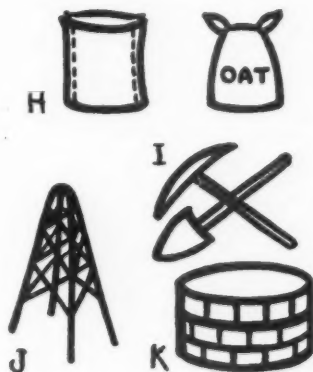
H. Sacks of grain are small bags of sand or salt with the top corners tied.

I. Cardboard pick and shovel for mining.

J. Oil derrick made of two hairpins wound with thread. Tie together at top and stick legs in clay base.

K. Bottle top oil tank.

A floor map of the state or country you are studying is easy to make and lots of fun!



L. Draw outline of state on corrugated cardboard.

M. Cover map with papier mache, building up hills, etc. (Papier mache can be made of boiled torn newspaper pulp mixed with boiled cornstarch.) Press in small mirrors for lakes. Paint lowlands in greens and

browns, and mountains violet with calcimine. Locate industries, etc., and show them by placing animals or building, etc., on the map.



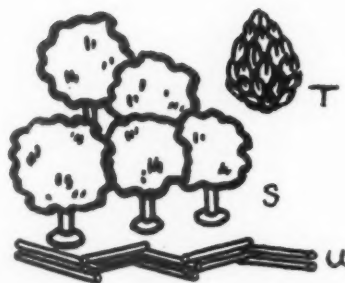
O. Doll clothespin men can be painted in different colors to show population.

(Continued on page 36)

Melons, fruits, etc., such as P, Q, and R are made of clay seeds or berries.

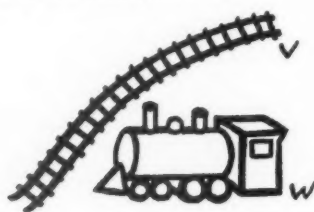
S. Trees for orchards or forests are made of scraps of sponge painted green. Matchstick trunks are set in clay bases.

T. Pine cones make good evergreen forests.



U. Fences are made of crossed tooth picks.

Trains, W., made of small boxes, spools, bottle tops, etc., can run on tracks, V., made of strips of paper laid across tooth-pick ties.



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Talking Shop

(Continued from page 29)

Job Future," and it is especially intended for girl graduates of high schools.

Soap Sculpture

"Small sculptures that utilize a working medium as common and inexpensive as soap are as artistically important as carvings executed from marble, ivory, alabaster, and jade." This was the consensus of opinion of the distinguished art jury which judged the National Soap Sculpture Committee's 22nd Annual Competition for Small Sculptures. The winners received cash awards totalling \$3,150, donated by Procter & Gamble.

In our town this last summer there was quite a flurry of soap carving activity among the younger generation for some time after a movie on soap sculpture techniques was shown at the local library. The parents all seemed glad to have their offspring occupied in such a quiet manner, even though they found themselves fresh out of soap at crucial moments. One mother kept herself supplied with shampoo by dissolving the chips off the old block of soap in a jar of water.

Tale of Imported Parrot

(Continued from page 17)

"Zealand! Zealand!" came a strange voice. I looked all around me. East, west, north, south, up and down, leeward and windward, thisward and thatward. But no one was to be seen. Then I saw a funny-looking bird standing on a fallen tree. It was Percy. He, too, had had a tough struggle in the storm.

"Of course Percy was trying to tell me that I was on a small island in the New Zealand group.

"Just as I started to climb down out of the tree, a tribe of angry natives popped out of the wet bushes. They danced around my tree for a few minutes. I just hung on up there, scared stiff and wet as a jellyfish. Then one of the natives took out his stone axe and began chopping down my palm tree.

"I gave up and climbed down.

"The natives took me straightway to their village nearby. They jabbered in their native language, and all the time I kept wondering what they would do with me.

"Finally I asked one of them right out loud, but of course he couldn't understand me.

"Totem pole! Totem pole!" came Percy's voice from a nearby bush.

"Percy had followed me. Now, I knew the natives planned to make a totem pole out of me, and it looked like they were going to get away with it.

"Later I found out Percy had learned a little English from an old shipwrecked sailor. He had probably followed me to make conversation in English and to brush up on some new words.

"Right then came loud shouting from the other end of the island. The natives all ran toward the shouting, forgetting me completely. But they knew very well, and so did I, that I couldn't get far away.

"So I took Percy out of the bush and tucked him into my flight jacket. Then we went down to the shore where all the excitement was. There I found my flying boat had drifted up to the beach. It had ridden out the storm, minus the wings and the two wing motors. The nose motor was still in place.

(Continued on next page)

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"But the natives wouldn't go near it. They were afraid of it. I had to laugh when I found out that Kane had finally awakened. He had rigged up his radio apparatus as a loud-speaker. Every time the natives got near, Kane would make a weird, spine-chilling noise over the loud-speaker and scare them away.

"Of course I strode right up and inspected the nose motor—Percy and I. It looked all right to me. While Kane held the natives off, I got the motor started. She still had plenty of kick, and the propeller bit right into the wind. I revved her up and we roared out to sea, keeping afloat just enough so the propeller wouldn't strike the water.

"Soon we sighted a tramp steamer that picked us up and took us to San Francisco.

"And that's how Percy migrated to the United States."

Tommy and Billy stood up and stretched their legs.

"But, Grandpa," Tommy asked, frowning, "is that a true story?"

Grandpa lifted one eyebrow. "Pre-exactly!" he said.

"Ha! Ha! Ha! Pre-exactly, he says!" croaked Percy without the slightest trace of a foreign accent. "Ha! Ha! Ha!"

Grandpa gave Percy a mighty hard look. Then he smiled sheepishly at the boys and winked.

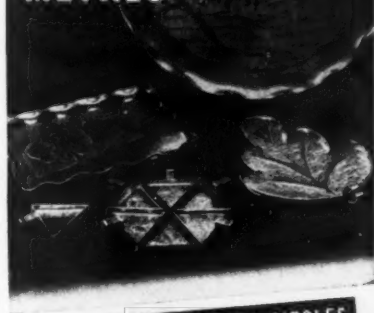
Common Patterns

(Continued from page 6)

These latter phases of overlapping and realistic appearance are evident in the picture "Country Scene" painted by a young Haitian girl of 13 who lives in Trinidad, British West Indies. This picture can easily be recognized as the work of an older child because of her ability to draw overlapping forms and to use realistic perspective.

These phases of art expression are common to the work of children all over the world. They can communicate with each other through pictures despite language barriers. Since children are innately sincere and outgoing in their expressions, some degree of understanding and interest may be fostered among the young, unspoiled members of society through exchanges of these simple, honest expressions of children of all nations.

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Lesson plan for parents

(Continued from page 25)

where there are good books and where they are read with pleasure. This of course means that for a beginner in school much reading should be done to him. Another phase of good reading environment is a place where no pressure or shame is connected with learning to read. Here you will find is a good place to speak of the kind of reading environment you are trying to provide for the children at school.

The last point I shall give is that of *interest*. Without interest one finds any job hard; learning to read is no exception. Therefore, we base beginning reading on the child's interest.

From this last point you are ready to call attention to specific work that is being done by your children. Remind the mothers of the note they received inviting them to the recent P.T.A. meeting. The sentences were composed by the first graders. This is an example of such an invitation:

Dear Mother,

I want you to come to the P. T. A. meeting Wednesday at three o'clock. The first grade will sing a song.

These the teacher usually hectographs, but as many children as can sign their own names. Talk about this great accomplishment for the first week of school.

There will be several stories displayed in the room that have been dictated by the children and used as reading material. Since they will be stories about what the pupils are actually doing, one will have no trouble understanding how there would be real interest in them. Are we not all interested in reading about those activities in which we have taken part? These are the kinds of stories that will be displayed in the room:

Ruth brought some blocks.

Susie brought some blocks.

We will play.

We will have fun.

We took a walk today.

We saw two birds.

We walked in the park.

You will explain in detail how each of the stories came to be written.

(Continued on next page)

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Since you will have many of the children's paintings displayed, you can show how some learned to write their name because they felt a need for knowing how in order to avoid getting their pictures mixed up. There will also be sentences written on some pictures because there are interesting statements made about them by the children who did the painting.

Don't forget the "Helpers' Chart." This will be a list of jobs to be done in the room and the name of the boy or girl who is responsible for doing that job that day. It looks like this.

Our Helpers' Chart

Mary will arrange the flowers.

Dick will water the potted plants.

John and Sarah will feed the goldfish.

Barbara will keep the books in place.

The children's name cards will be in evidence.

Give plenty of time to the values of the trips you have taken with the children, such as to visit the school cafeteria, to Mildred's home to see the kittens, to watch the carpenters

work on the new house near the school building, to see a neighbor's flower garden, etc.

During all the discussion try to help the mothers to feel free to ask questions, but remember to talk in a general way, and always use unknown cases as illustrations rather than children you are teaching at present. When questions are being asked someone will be sure to ask for specific help with her child who is one of your present pupils. Then you will have an opportunity to explain that the needs of children are different and it would be better to talk with each one individually about how she can help her own child. Then is the time to make plans for individual conferences. Unless you can think of a better plan, set aside one afternoon each week or let mothers schedule a conference ahead.

In my opinion there are no lessons one can teach that will help beginners more than such a "lesson" taught to their mothers!

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Teaching Tactics

(Continued from page 26)

SCIENCE: Collections of pressed flowers, leaves, bird booklets, rocks and minerals, shells, wood and seed collections, and grass or grain displays.

HANDWORK: Carvings, modeling, hooked rugs, portfolios.

ART: Printing, designs, color.

GARDENING: Exhibits of flowers, flower arrangements, vegetables, arrangements for table decoration.

HOME: Some of the pupils had canned fruits and vegetables and made jelly during the summer months, and these canned foods were displayed.

HOBBIES: Coin and stamp collections, needlework, sewing.

PATRIOTISM: Patriotic emblems, American Flag.

PETS: Several pupils exhibited pet rabbits, chickens, and cats.

CLUBS: 4-H and Scout exhibits were shown.

Booths selling cookies, cold drinks, candy, and peanuts were favorites of both old and young.

An afternoon at the fair brings home and school closer, creates a keener school spirit and pride in individual work, and enables parents to realize the value of hobbies and outside interests that intermingle with formal classroom activities throughout the school year. The following year the children's enthusiasm will be revived, and the majority will start planning for the next year's fair far in advance. One year our school enjoyed a school fair in the fall and a similar one in the spring, which we called "Field Day."

Arleva DeLany,
Eugene, Oregon

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I find children coming into a new classroom have difficulty learning the exact location of the common working tools.

Take a sheet of cardboard 18"x22". On one side of the cardboard draw the drawers of your desk. Number each drawer. Now indicate by number where to find the item in the drawer. On the margin write the names of articles found in that drawer. Arrows may be used as indicators.

Use boxes to keep the articles sorted, then add a corner for any special

(Continued on page 41)



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Call me Goldy

(Continued from page 7)

and let their sandwiches roll in the dust.

"Take some of my sandwiches," said Randy, "to make up for all that candy you're always giving people."

Jack and Judy stopped crying and began to smile instead.

"We'll bring you some fudge tomorrow," they promised.

Inside, Sarah was drawing a picture in colored chalk on the blackboard.

"Hurry!" cried Randy. "Sarah's drawing a picture, and it's sure to be good!"

"I'll draw you one on paper to take home," said Sarah, looking just as pleased as Bobby had.

It was wonderful how much better Randy felt, now that he had told everybody some of the nice things he knew about them. Everybody else must have felt better, too, because they all crowded around Randy, and Bobby said, "Be on my side in the spell-down, Randy."

"Just call me Goldy," said Randy, grinning until every speck of his braces showed.

He was thinking that he must remember to take Doris a lollypop and Puffy an extra-big bone for helping him figure out how to make friends.

Peanut Dolls

(Continued from page 11)

Use black paper for making belts. Buckles may be cut out of silver paper. Ribbons for the girls' hair may be made of crepe paper and tied or pasted in the hair. Boutonniers for the men's lapels may be cut out of paper and pasted on the lapels. The dolls are then complete.

To make dogs, pick out peanuts that have two parts. Use one for the head and the other for the body. Draw the eyes, nose and mouth in India ink and punch holes in the body part of the legs and tail. Cut slits for the ears. Use match sticks for the legs. Cover a piece of wire with tissue paper for the tail. Cut the ears out of wood and glue on all the parts.

To make hens and roosters, use peanuts that are pointed on one end. Punch holes for the legs and bills. Cut slits in the top for the combs and tails. Use match sticks for the legs and cut

the combs, bills and tails out of wood and glue them all in.

Color the combs bright red and make a dot on each side of the head with India ink for the eyes. Mount them on a small piece of wood. Make two holes in the wood and glue the legs in. Then glue on the toes, and your hens and roosters are finished!

(Continued from page 40)
equipment you may need in your particular field.

Place the chart in front of the room each year for the first few weeks.

You will be pleased to find that much confusion will be avoided.

Margaret B. Aaron,
Strattanville, Pa.

New Horizons in Teaching

Suggestions we hope you will find helpful
and interesting

Success-Tips for Amateur Dramatics

Success-Tips for Amateur Directors

1. Choose play of merit, adapted to actors.
2. Cast the characters by individual tryouts or by group choice after the play has been read aloud before entire class.
3. Be sure actors get spirit of characters.
4. Insist upon early memorization so that more attention may be given at the practices to expression and acting.
5. Use short period of intensive practice rather than many weeks.
6. Remember director does little acting; he causes others to act.
7. Be definite as to responsibilities.
8. Be patient and persistent.

Suggestions for Actors

1. When part is assigned and understood, memorize it.
2. Live your character. Observe persons like character.
3. During practice, listen to the director.
4. Practice with your properties or similar things.
5. Enunciate clearly; see that voice carries to rear.
6. Play downstage—near footlights. Wait for laughs.
7. If someone steps in front of you, move.
8. Always show reaction to what's happening.
9. Be resourceful; if break in play, cover the error.
10. Gesture with hand away from the audience.
11. Avoid turning so your back is toward audience.



The above information is from Purdue University—Extension Service Club Work, West LaFayette, Indiana.

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First Things First

(Continued from page 15)

Now you see him—now you don't.

TED: And when you've about given up hope—like in that last ball game—remember? There he was! Just as though he'd dropped from the sky.

Enter Harry Bond

HARRY: (Entering unnoticed): WHO dropped from which sky?

EVERYBODY: (Startled, wheeling around): HAR-RY!

HARRY: (Stooping to drop wood back behind fire): Here's some more wood—there's a pile behind that pine over there. Where's the corn, Cathie?

CATHERINE: Here. Covered up so it won't get sand in it.

JOHN: And here are the sticks. Not very good points, I guess.

SUE: Never you mind, John. Anyhow, they won't break off and drop the corn right into the fire the way MY sticks do.

HARRY: (Counts): One-two-three-four—and me. WHERE ARE all the others?

CATHERINE: Finishing up the bunks—and unpacking.

SUE: Catherine's mother and Ted's mother say we have to be in bed—IN bed mind—at nine sharp. That means you boys, too, you know.

JOHN: That's right. Mr. Burrows said "First gong—clear up, fire out, and good-night. Second gong—under the covers. Third gong—anybody caught is a dead duck and he can't get out tomorrow night!"

HARRY: We'd better get organized here. (Picks up blanket) YOU, John, help spread this blanket over the logs. It gets cold in a little while.

SUE: (Impulsively): Let's sing something. That will bring the others.

(The five children squat on the sand around the fire. Some put corn on sticks and begin to roast it. They sing—and one by one out of the shadows come the other children who get sticks and corn and join the happy group. Space in front of fire left clear for audience's view. Five characters well placed.)

HARRY: (Music ended, looks around): Well! Here we are! Let's get going. LOOK OUT FOR THOSE POINTED STICKS. We don't want any accidents around here.

TED: Close in well around Harry so he doesn't disappear into thin air!

JOHN: (Drawls the word): Y-E-S! We're all curious about you. Say, how does it FEEL to be in the limelight?

HARRY: Queer sort of limelight—if you ask me.

SUE: (Gently): You might as well tell what you're up to, Harry. They won't give you any peace until you do. I KNOW.

HARRY: (Stands erect, looks over crowd): SO. Ganging up on me, eh?

CATHERINE: You might as well tell, Harry. (To others) It's a keen idea, gang.

SEVERAL: Come on, Harry. Be a sport—tell us! (Group busy roasting corn, testing it, maybe eating it—looking at speaker each time in interest.)

HARRY: All right, I WILL. But, remember—YOU ASKED FOR IT!

JOHN: Quit stalling, Bond.

HARRY: (Pause—corn poised in air, all eyes on Harry speaking): Well—it's this way. There were two high school boys in the cottage next to ours this summer. We got to be good friends. They work HARD at school... SEVERAL: (Break in with GROANS.)

HARRY: (Waits for silence, speaks slowly—deliberately): You see, . . . They lost—their Dad. (Pause.) They say they haven't time to—to waste. They have to get through in the shortest time possible.

JOHN: Maybe they wouldn't mind quitting school!

HARRY: No wise cracks, Mister. This is the real thing. They know they have to at least get through high. I learned some lessons myself. . .

TED: Out with it, Harry.

HARRY: I got to thinking. (Thoughtfully) Why should a fellow wait till something happens to his Dad . . . before he gets down to work. I thought about myself—and MY Dad. I lay there in my bed on the veranda and just stared up at the sky—with my hands under my head. And—just—THOUGHT.

JOHN: Your work's all right, Harry. You don't have to feel that bad.

HARRY: I get it. But, it's got to be more than that if I work my plan. I want to see where I'm going. I figure—well, you all know how much I like games—and I figure if I work this new plan I won't have that awful guilty feeling every time I go off for a game!

CATHERINE: I NEVER suspected that you cared when Mother and Dad kept reminding you about your lessons, Harry. I NEVER DID!

HARRY: Of course I wouldn't let on. But, do you know what those two high school boys do? Listen to THIS! They have a typewriter. At noon, in fifteen minutes, they catch up on all notes taken that morning, or any odd bits of work that need doing. Right after four they dash home, have an egg-malted-milk, and then finish up all notes from the afternoon. In so many minutes flat—just like that. They said to me—"See, Bond?" they said. "Then all our troubles are over. We finish our school work first. Jobs come next—and then we're FREE to play. And BOY do we play! Only chumps dawdle over work!" Well. THAT'S what they said.

JOHN: Sounds kind of all right.

HARRY: But you have to start the year right. You can't get behind with one lesson. So far I'm okay. So far! SUE: But none of us has a typewriter, Harry!

HARRY: (*Happily*): I mean to have one. I do odd jobs. It all adds up. TED: So THAT'S where you disappear to.

HARRY: That's right. And when I feel lazy and wish I didn't have jobs, I close my eyes and see that typewriter. Boy, oh boy, I'm off like a shot!

JOHN: I kind of think I'll try it myself.

HARRY: Nice going! Catch up at noon, John, and at four on little things. I work hard after supper for one hour—poorest subject if I've no homework.

CATHERINE: There's one catch. You haven't been playing much, Harry. You're going to get tired of all this work. I just know you are.

HARRY: (*Determined*): There's lots of time to play! You know what?

SEVERAL: NO. What—?

HARRY: It all depends on how hard you put your mind on the job you're doing. Why, I used to spend a WHOLE evening studying — and not get a thing done.

SUE: Don't I know! You felt sorry

for yourself and wished you didn't have to do that old arithmetic . . . or that composition that had to be written.

HARRY: Guess I'm not the only one that's been in agony. Anyhow, Sue, now it's different. I say: "Arithmetic," grit my teeth and add, "I'll be through with you in fifteen minutes!" I make myself get right at it—and not think another thing — until I close that arithmetic book. "After all," I say to myself, "Who's in command here, anyhow? I am!"

JOHN: That's telling it!

HARRY: And did I get a surprise? Why, after the first week, the fight was over. It keeps getting smoother all the time.

CATHERINE: (*Shyly confessing*): I've been doing it, too. (*Adding happily*): It's a wonderful feeling—to know you can play—or just dream—and the work isn't waiting to be done.

SUE: I'm terrible about putting things off, Catherine. I don't think I could ever really settle down like that and tell myself to do it—and really do it!

(Continued on page 44)

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CATHERINE: Yes, you can, Sue. You just take a deep breath and close your eyes as though you were going to be the first one under when the water was icy cold—and then you say, "Arithmetic!" AND MAKE YOURSELF DO IT. DON'T LET your mind run around. I haven't given in once, Sue. (*Proudly*) I'm not going to, either!

HARRY: Well! Now, you know. THAT's the way it is in the Bond home. We did surprise Mom and Dad.

SUE: Have they caught on?

HARRY: You know Dad.

CATHERINE: And Mother! They never grow up. First thing we knew they were telling us they still do the same thing — about jobs they don't like doing.

TED: I'm beginning to think everybody has to figure out ways to get along.

JOHN: I guess maybe that's right. To us kids it looks as if grown-ups just wish for a thing and—pronto—there it is.

SUE: Don't fool yourself, John. They work like us.

HARRY: (*Looking around*): SA-Y — where's ALL the CORN?

TED: It's all gone. We kept our minds on it and finished it up in a hurry.

HARRY: Fine friends you are! Well? Are you with me?

SEVERAL: Sure—SURE—WHAT do we do?

HARRY: Let's see . . . There are twelve of us here. All good chums. Why couldn't we make it a sort of club. If anyone wants to join us—it means he has caught on and likes it. What say?

BOYS: AGREED!

GIRLS: Oh—that's a WONDERFUL idea.

HARRY: Then it's the "FIRST THINGS FIRST CLUB." All year! And, gang, that means school work first—then jobs—and last but not least—FUN.

ALL (*As though promising*): First—things—first. . . .

SOUND OF BELL.

HARRY: The gong—Clear up!

TED: I'll do the fire!

JOHN: Whoever's late . . .

ALL: (*Rushing and laughing*): IS A DEAD DUCK!

(Curtain)

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THE MUSIC STORY HOUR

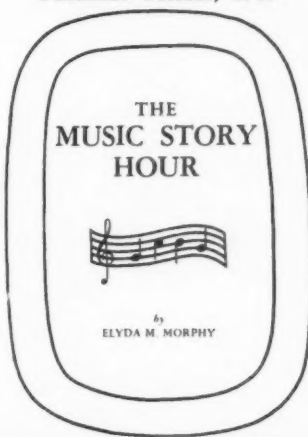
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Published October, 1948

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Story of Cotton

(Continued from page 12)

oil, while from the hulls and linters come absorbent cotton, felt, artificial leather, twine, explosives, and many other articles. Recently, road builders have used cotton in constructing highways.

Only half of the cotton produced in the United States is used here: the rest goes to European countries and to Asia. Railroad men, dock hands, and steamship workers ship the bales abroad or carry them to factories where the cotton goods are manufactured. At one time the cotton mills were located only in the northern states, but now much of the manufacturing is done in the southern states, close to the production of raw cotton and the recently developed water power. However, the chief center for cotton manufacturing in the United States is still Massachusetts, while Manchester, England, leads the world.

Activities:

Construct a cotton plantation on the sand table.

Make a Cotton Book or Chart showing samples of cotton materials.

Paint a frieze depicting the picking and shipping of cotton.

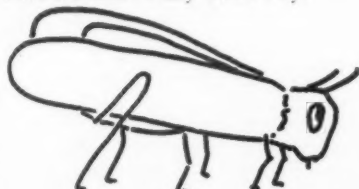
At home with Mr. Bug

(Continued from page 3)

Flowers, leaves, branches, etc. can be given a third dimension by curling edges with the scissors. When these are pasted to the poster board, paste only in the center to give the raised effect, which is most intriguing.

When Mr. Bug is dry, paint him as desired. Attach him to the card with one or two staples. Some pupils printed the names of the creatures on their cards.

There can be no doubt that the pupils who made papier maché replicas of the insects knew far more about insect anatomy when they had completed this project than they could have learned in any other way.



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Based on Book

(Continued from page 20)

The first grade made masks much as did the kindergarten, but they tried to suggest the face shapes with their crayons, using gay distortion and unreal, gaudy colors with abandon. They made huge nose flaps, immense curling green eyebrows, full, sneering purple lips, and whiskers—always whiskers.

The fourth and fifth grades used the same patterns and plan for marking the facial shapes with colored papers cut out and pasted on, but in addition they displayed a feeling for design and facial expression.

The sixth and seventh grades added protruding noses and flapping ears. The eighth grade did much as the sixth and seventh grades, adding curling wigs of paper fringe and the inevitable whiskers of every shape and hue.

When a teacher has many grades to cover in her program it is important for her to plan carefully so that, where possible, several grades do the

same or similar work. It is equally important that no two grades do exactly the same work unless absolutely necessary. Such a gradation as here suggested accomplishes effective results, belittles no superior upper-classman, and yet provides a unity to the work that enables a teacher to accomplish far more than she otherwise could.

Vacation Fun

(Continued from page 16)

The illustration, "Playing Cowboys," was done by the smallest boy in Grade II. In his imagination he is neither small nor timid. You can imagine the drama, excitement, and joy he and his pals had playing this game. What if the cowboy's hands seem too full! He has to get that bad cowboy; so he must have a gun and a lasso. Once you have given the child an interest in telling his story and provided the materials, he will go ahead with courage and joy. Drawing is a child's natural form of expression.

Put all the pictures up if you can. In your next art period let the class, with your help, decide which are the best illustrations and *why*. Put them up for several days. Soon everyone will be striving to have theirs chosen, and the standards will be raised. Many topics of interest will present themselves; some may be suggested by the children; some may come up in your other work. Proceed in a similar way with your next pictures. Soon the children will be planning ahead what they would like for their next lesson.

Films and Records

(Continued from page 30)

grades learn how useful a working knowledge of per cent can be to them. As they follow Bob's problems in figuring commissions, taxes, interest, and discount with general, rate, and base formulas, students will derive a new realization of the importance of *Per Cent in Everyday Life*. This is a Coronet sound film, one reel, color or black and white.



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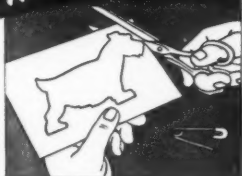


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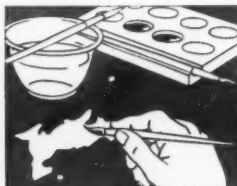
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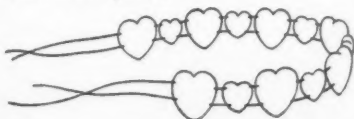
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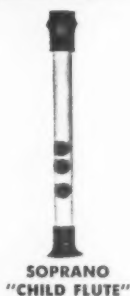
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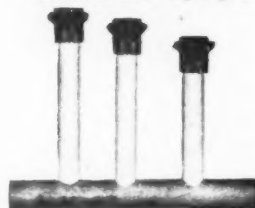
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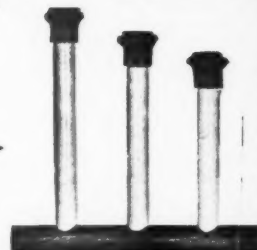
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